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The Penman's Journal

AND

DEVOTED TO PRACTICAL AND ORNAMENTAL PENMANSHIP.

Published Monthly
at 205 Broadway, N. Y., for \$1 per Year.

PENMAN'S GAZETTE.

Entered at the Post Office of New York
N. Y., as Second-Class Mail Matter.

D. T. AMES, EDITOR AND PROPRIETOR,
B. F. KELLEY, ASSOCIATE EDITOR.

NEW YORK, JANUARY, 1889.

VOL. XIII.—No. 1



Specimen A (Photo-Engraved), Submitted for Competition in Our Prize Flourishing Class, and One of the Three Specimens Selected as the Best from the Whole Number Received. The Other Two Cuts (B and C) are Likewise Shown Elsewhere in This Issue. You are Invited to Send Your Vote as to Which of These Specimens Shall be Awarded First Prize, Which Second and Which Third. For Particulars of Voting, See Page 8. (Size of Original, 15 x 16 Inches.)

Western Penmen's Meeting.

IT WAS THE MOST ENTHUSIASTIC
CONVENTION THEY
EVER HELD.

About Sixty Penmen Present, Representing Nearly all the Western States—No Flagging of Interest in the Proceedings—An Admirable Programme.

The third annual convention of the Western Penmen's Association was held in the rooms of the Iowa Commercial College, Davenport, Iowa, opening on Wednesday, December 29, and lasting through the week. It was the most successful meeting in the history of the association, and a more enthusiastic and enterprising assemblage of penmen perhaps has never convened. The proceedings from beginning to close were of the most instructive character, and never flagged in interest. There were present about 60 penmen, representing nearly all of the Western States. The list is as follows:

MEMBERS PRESENT.

C. H. Peirce, Keokuk, Iowa.
C. N. Crandle, Dixon, Ill.
H. F. Behrensmeier, Quincy, Ill.
S. A. Westrop, Grant, Iowa.
E. R. Hamlin, Osaki, Ill.
C. C. Curtis, Minneapolis, Minn.
B. C. Wood, Davenport, Iowa.
W. V. Chambers, Mt. Vernon, Iowa.
A. N. Palmer, Cedar Rapids, Iowa.
E. Whitmore, Garner, Iowa.
J. F. Cozart, Keosauqua, Kan.
R. W. Foley, Davenport, Iowa.
A. D. Brown, Dixon, Ill.
D. T. Ames, New York.
S. S. Chapman, Des Moines, Iowa.
J. B. Durfee, Des Moines, Iowa.
F. T. Benton, Iowa City, Iowa.
E. Nettleton, Peoria, Ill.
C. A. Faust, Jacksonville, Ill.
E. F. Parsons, Wilton, Junction, Iowa.
B. H. Randall, Mt. Vernon, Iowa.
C. C. Roarick, Council Bluffs, Iowa.
L. W. Frieson, Burlington, Iowa.
W. J. Kinley, Shenandoah, Iowa.
R. D. Dancy, Northboro, Iowa.
G. L. Gullickson, Northwood, Iowa.
J. A. Nelson, Fremont, Ill.
W. F. Gieseman, Des Moines, Iowa.
J. E. Francis, Iowa City, Iowa.
W. S. Brounshagen, Iowa City, Iowa.
D. W. Hoff, Des Moines, Iowa.
R. E. Morris, Republican City, Neb.
John T. Perry, Davenport, Iowa.
S. B. Bondell, Chicago.
W. C. Carver, Waverburg, Mo.
W. D. Showalter, Jacksonville, Ill.
J. E. Shaeffer, Huntington, Ind.
W. J. Fox, Leavenworth, Kan.
C. S. Swartzendruber, Anshul, Iowa.
G. S. Johnson, Des Moines, Iowa.
G. W. Brown, Jacksonville, Ill.

ATTENDANTS NOT MEMBERS.

O. H. Reed, Dixon, Ill.
F. C. French, Dubuque, Iowa.
L. L. Prentiss, Davenport, Iowa.
F. F. Ogden, Principal Public Schools, Des Moines, Iowa.
Omer Childs, Keithsburg, Ill.
L. C. Simon, New Boston, Ill.
Fred Bergman, Newton, Iowa.
Henry Wolterman, Baxter, Iowa.
Louis Silberstein, Davenport, Iowa.
B. W. Avery, Moline, Ill.
Bernard Lamp, Davenport, Iowa.
O. F. Judd, Clinton, Iowa.
Mrs. A. N. Palmer, Cedar Rapids, Iowa.
Mrs. F. C. Curtis, Minneapolis, Minn.
Mrs. B. C. Wood, Davenport, Iowa.

The new officers of the association are as follows:

President, Chandler H. Peirce, Keokuk, Ia.
Vice-President, C. N. Crandle, Dixon, Ill.

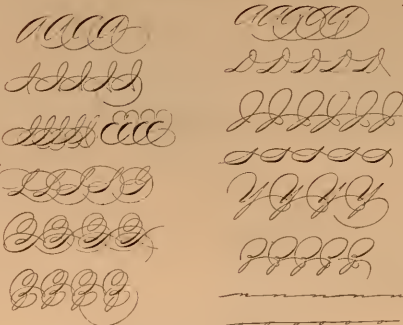
Secretary and Treasurer, A. N. Palmer, Cedar Rapids, Ia.

Executive Committee: W. F. Gieseman, Chairman, Des Moines, Iowa.; C. S. Chapman, Des Moines, Iowa.; P. T. Benton, Iowa City, Iowa.

Mr. Peirce Leads Off.

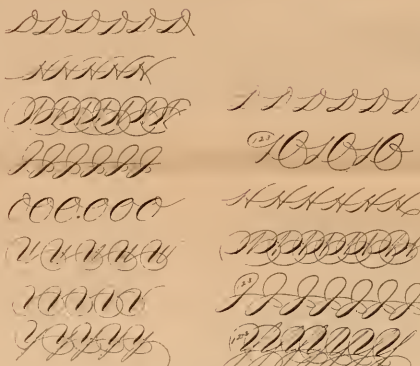
The convention was called to order by its president, C. C. Curtis, of Minneapolis, on Wednesday, at 2 p. m. After the reading of minutes and reports of officers, the exercises were opened by C. H. Peirce, of Keokuk, Ia., on "The Philosophy of Motion." He said all "good forms must have a preparatory motion. Perfect ideas alone do not make good writing. The motion of the hand while off the paper during the process of writing, constitutes the philosophy of movement. The proper execution of any capital letter depends upon its application. A movement, however good in form, however well impressed upon

WORK AT THE BLACKBOARD.



By I. W. Pierson.

By P. T. Branton.



By J. F. Cozart.

By B. C. Wood.

the mind, can never be made to harmonize and produce unity of action without the application of this recognized power. The poetry of motion embodies grace, ease, style and the general pleasing effects shown in skillful execution, which are due in a large measure to the presence of this almost inexpressible force. The principles which underlie it or compose it systematically accord with the highest artistic productions. To understand it is to secure the shortest, easiest and best method to the highest possible attainments.

Form should, however, precede movement in learning to write. This is necessary, from the fact that pupils attend school at too early an age to render instruction in muscular movement practicable, their first efforts being with slate and lead pencil. Mr. Peirce said if he could have pupils refrain entirely from any effort at writing until they were of sufficient age to have developed muscles, judgment, and purpose, he would proceed with movement rather than form, developing form as a result of disciplinary motion.

The speaker believed that there must be more or less finger action combined with that of the forearm, for the highest order of writing skill. Numerous illustrations and movement exercises were given upon the blackboard with an astonishing degree of skill, showing that the "philosophy of motion" had at least developed one phenomenal master of the graphic art.

A spirited discussion followed Mr. Peirce's remarks, his position being sustained by a large majority of the speakers.

METHODS OF AN ITINERANT.

The evening session was opened by P. A. Westrop, of Grant, Iowa, on "Traveling Penman." He set forth his plan of organizing and conducting special writing classes for a course of twelve lessons. His plan was to first visit the school officers and secure the use of the most eligible public school-room, then visit the public school teachers, securing so far as possible their co-operation and giving a free lesson to their pupils as an example. He then canvassed the neighborhood for pupils. He announced the first lesson free and collected no tuition until satisfaction was assured. His course commenced with simple movement exercises, combined first with the principles, then letters and words.

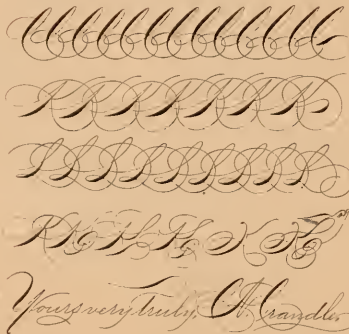
This exercise was followed by a discussion in which was raised a question as to the relative desirability of the following forms for the reverse oval letters:



On a vote of the members No. 1 received 11, No. 2, 5; No. 3, 0, and No. 4, 5 votes.

A. N. Palmer, Cedar Rapids, Ia., followed upon "Muscular Movement Writing." His exercise was accompanied with numerous and skillfully executed blackboard illustrations. He would drill from the start upon the necessary or desired finger action to be developed by the pupil. He also advocated the placing of the arm at an angle to the right of the margin of the paper, thus enabling the hand to swing from the elbow in making the lower strokes of writing rather than to make them with a direct forward and backward motion of the forearm.

These ideas called forth a very spirited discussion. Messrs. Curtis, Crandle, Ames, Peirce, Chapman and others urging that the proper finger action should be explained and taught with that of the forearm and that the forearm should be nearly parallel to the margin of the paper,



By C. N. Crandle.

working on a movable rather than a fixed rest at nearly a right angle to the margin.

Mr. Palmer began his movement drills with the direct oval exercise, following with inverted. These he first practiced in concert by count by motions in the air, then on paper, endeavoring to attain a speed of 200 down strokes per minute. These exercises were followed by numerous others combining various letters. In all his practice he sought to lead pupils to the ability to properly criticize their own work. He did not believe in the use of oblique holders. In his advance practice he required pupils to cover a page of foolscap in 15 minutes.

Parsons Starts a Speed Class.

The proceedings of the second day were opened by A. E. Parsons, of Wilton Jun-

BLACKBOARD WORK.

B. C. Wood, of Davenport, then gave an exercise upon "Blackboard Work." A large number of the members were sent as a class to the numerous boards surrounding the hall. They practiced to time from music at the piano by Mr. Kinsley, upon the numerous exercises presented by their leader. The exercises consisted, first, of simple movements, then single letters, combined capital letters, words and sentences. The whole exercise was intensely interesting and called out many astonishing exhibitions of skill, notably from Messrs. Peirce, Wood, Pierson, Palmer, Duryea, Hoff, Benton, Crandle and Nettleton. In accordance with a request of the editor several of these exercises were transferred to paper and are shown by the accompanying cuts. We regret that many

in all the various branches belonging to a common school course. The necessary recitations are so numerous that, united with other incidental labor, a teacher's time is so overtaxed as to compel the devotion of very limited time to any one recitation or branch of study. Half an hour twice a week devoted by the whole school to writing is often as much as can be spared, and is even proportionately more than can be devoted to any other subject. The instruction is to be given by an unprofessional teacher, most frequently without knowledge or experience respecting the proper style of copies or methods of instruction.

This, the speaker believed to be a fair statement of the circumstances under which the vast preponderance of all the children of this land are forced to learn all they are

stances of each pupil as far as practicable, and to those who in his judgment were circumstanced favorably to the acquisition and practice of the muscular movement teach it by separate and specific instruction; to all others do the best possible with finger movement. This is, of course, assuming that the teacher himself understands and can teach muscular movement, otherwise finger movement only is possible. It is an obvious fact that any practical use of the muscular movement requires much more time and effort than does the finger, and much more practice in after life to retain it; hence the finger movement is most certain to secure ordinary results for ordinary persons and for ordinary use.

It was Mr. Ames's belief that writing did not receive attention commensurate



Specimen B (Photo-Engraved) Submitted for Competition in our Prize Flourishing Class, and One of the Three Specimens Selected as the Best from the Whole Number Received. The Other Two Cuts (A and C) are Likewise Shown Elsewhere in this Issue. You are Invited to Send Your Vote as to Which of These Specimens Shall be Awarded First Prize, Which Second and Which Third. For Particulars of Voting see Page 8. (Size of Original, 10 x 15 Inches).

tion, Iowa, who gave a very creditable lesson on teaching adult classes. He placed great stress on time as applied—first, to correct drill, and then to individual speed. In a special contest by the members of the association the word "moon" was written by a large number 10 times in one-half minute. Five minutes' trial on the same word reached 163 words for five minutes. Counting was discussed at considerable length, and all agreed that its object was to secure uniformity, and that eventually the proper results would be produced without thought, and, relatively speaking, without sight. Incessant, intelligent repetition is the sure road to successful execution.

Mr. Parsons illustrated upon the board at great length his plans of developing by movement exercises, speed and accuracy of motion. Much interest was elicited, and all agreed that his plan was meritorious.

were written in ink too pale to admit of reproduction.

TEACHING IN UNGRADED SCHOOLS.

D. T. Ames then addressed the association upon "Methods of Teaching Writing in Ungraded Public Schools." Teachers of writing, when speaking of methods and systems, very naturally speak from their varied standpoints. A teacher before a class of advanced pupils, such as attend a business college for the specific purpose of qualifying for business, could not use or advocate the same methods that he would in the first writing grade of a graded city school; nor could the teacher of a graded school advocate his plan for an ungraded public school. Here writing is taught to the masses, and under the most adverse circumstances. Thrown together are pupils of all ages and every degree of talent and attainment, to be instructed by a single teacher, for a short and often single term,

to know of writing. Many of these pupils by force of circumstances, attend school for only a very limited period, barely acquiring the rudiments of the first branches, their life pursuits calling for the most limited use of the pen. Under these circumstances, what is the proper course for a teacher to pursue respecting the teaching of writing?

First: If the teacher is able to write a fairly good copy upon paper and the blackboard he should, if time will permit, write copies (preferably upon movable slips) illustrating and analyzing the forms and combinations of writing at the board. If not able to write a good copy, copy-books should be used. As a rule he believed that only finger movement can be taught or acquired under such circumstances. His plan would be that a teacher should first make himself personally acquainted with the capabilities and circum-

stances of each pupil as far as practicable, and to those who in his judgment were circumstanced favorably to the attainment most necessary and useful, and should receive attention accordingly. These views seemed to accord with those of the association.

Thursday afternoon C. C. Reaick, Council Bluffs, addressed the association upon "Engrossing," giving many practical hints. Messrs. Crandle, Peirce and Ames joined in a discussion at the close.

C. H. Peirce followed with an interesting and practical exercise illustrating "How to Gain Speed in Figures." Form stands first and must be secured by the action of the fingers. Presenting the work in an order of simplicity as follows: 1, 0, 0, 4, 8, 5, 3, 0, 2, 7, is only in keeping with the proper presentation of any subject. After form follows speed, then singly. With the very best results here

What do you think of our prize flourishes? next month we will give some beautiful samples of ornamental work. Business letters come in, too. Of course you intend to vote.

Across the Continent.

A Visit to the Famous Mariposa Grove of Big Trees—Through the Napa Valley—Tacoma and Seattle—Snow-capped Mountain Peaks.

BY DANIEL T. AMES.

A deflection of one mile from the regular road on the return from the Yosemite to San Francisco, and about 45 miles out from the former, gave our party an opportunity to visit the celebrated Mariposa grove of big trees. The monumental size and loftiness of these dominators of the vegetable kingdom are astounding, even to persons who have heard all about them, and have their proportions down by rote.

The Mariposa is, perhaps, all things considered, the most imposing of all the seven groves of big trees known in California. There are 659 of these old giants in the grove, several times as many as in the Calaveras grove, which contains the next largest number. Standing out by itself is that splendid specimen, the Grizzly Giant, more than one hundred feet in circumference three feet above the ground. Six other trees in this grove have a circumference of about ninety feet at this height from the ground, and one or two of the prostrate trees are said to be of one-sixth greater diameter than the greatest of those living. Several of the trees in the grove reach an altitude exceeding 300 feet. In the Calaveras grove one of the prostrate trees, "The Father of the Forest," is 435 feet in length.

Look at the picture presented herewith and you may get some sort of a notion of the dimensions of these forest patriarchs. The tree shown is the Wawona, not nearly



Mount Tacoma, 14,440 feet High, Next to Mt. St. Elias, Alaska, the Highest Point of Land in North America.

mate period, and its trunk is a mere shell for perhaps a hundred feet. Still, it is

several thousand years more. The writer was one of a party that rode through the opening in the tree on a stage-coach, just as shown in the picture. It would be quite possible to enlarge the gate-way sufficiently to admit of two such vehicles passing through abreast. The stately magnificence of a grove containing such a number of these venerable patriarchs of the forest is quite beyond description.

Our next trip was to the hot springs or geysers of California. These are located something over one hundred miles to the Northwest of San Francisco, and attract many visitors on account of their hot sulphur baths, said to have great medical properties. We can certainly bear witness to the luxury of the process. Our return was through the beautiful Napa Valley, famed as one of the great wine producing districts of California. The valley is indeed well clad, with here and there a great variety of orchards richly laden with choice fruits. So abundant is the yield of grapes that the best qualities bring less than one cent per pound at the wine presses.

TOWARD THE RISING SUN AGAIN.

It was with reluctance that on the morning of August 9 we turned our face homeward. Our first stop was at Sacramento, where we were met at the station by E. C. Atkinson, President of the Sacramento Business College, by whom we were treated to a day of delightful entertainment, driving through all the interesting portions of that beautiful city and its suburbs. Sacramento is one of the most substantial and prosperous cities of the Golden State. Our way thence was over the California and Oregon Railroad, which runs all the way to Puget Sound, in the midst of the grandest mountain scenery. The road lies in the trough of two parallel mountain ranges, the Sierra Nevada and the Shasta Range, and in full view of both. Snow-capped peaks are almost continually in sight. Among the grandest of these are Mount Shasta, Hood and Tacoma. Of the latter we present a fine cut representing it as it appeared on the middle of August, clad for several thousand feet from its summit in its never changing mantle of snow and ice.

Our first stop was at Portland, a substantial and growing city of over 40,000 population. It has an immense trade in lumber and salmon. While there the writer was the guest of A. P. Armstrong, of the Portland Business College, an exceedingly clever and entertaining host. Our day was spent in a trip by steamer up the splendid Columbia River, affording a view of much magnificent scenery.

After a stay of three days we left for Tacoma, Wash. Ter., which is delightfully located at the southern extremity of Puget

Sound, and is the terminus of the Northern Pacific Railroad. The entire distance was through the most dense forests of fir and pine, with an occasional settlement. These forests seemed interminable and one would think capable of supplying the continent with lumber for ages to come. Saw mills and lumber piles were everywhere conspicuous in and around Tacoma. Besides the imm-diate supply of logs, immense rafts are towed down from all parts of the Sound.

At Tacoma we took a steamer for Seattle, which is about 40 miles further up the Sound, and is a fast growing city of some 15,000 or 20,000 population. In some respects this is one of the best located and most promising cities of the Pacific Coast. It is rich in lumber, fruit and hops, and although further north than Maine has a remarkably mild and



Driving Through the Wawona.



Spokan Falls.

equable climate, frost being unknown. The mountain view from this point are of the grandest on the Coast. Across the Sound, to the westward and in full view are the towering peaks, many buried in perpetual snow, of the Olympic Range; to the east are the massive forms of Mount Baker, Tacoma and St. Helens, while the Sound on the South and Union and Washington lakes on the north afford the finest water scenery and facilities for foreign and internal commerce.

After three days' sojourn at Seattle we resumed our journey eastward, the next objective point being the Yellowstone National Park. The most pretentious cities along the route are Spokane Falls, Wash. Ter., from which our thrillingly-illustrated artist has taken an attractive little scene, and Montana's capital, Helena, a great mining center, about 100 miles from the western end of the park. At Livingston we left the main line for a little branch line which landed us at Cinnabar, near the northwestern corner of the park. From this point the journey of exploration in that incomparable reservation was made by stage coach. We shall take the reader through the park in our next paper, and show him things not to be seen elsewhere on the broad earth so far as known to man.

so large as some of its companions, but still a very considerable twig in its way. It was burnt out by forest fires at some re-

growing vigorously, new wood continually making and bursting through the charred portions, and is good for perhaps

Shorthand Department.

All matter intended for this department (including shorthand exchanges) should be sent to Mrs. L. H. Packard, 101 East 23d street, New York.

The Shorthand World.

Whatever may be said or thought about the glut in the amanuensis market, there seems to be no "let up" in the educational work done to fill the possible demands for stenographers. Not only are shorthand schools being multiplied on all hands, and

another thing is accomplished which no keen-scented teacher will ever lose sight of—viz., the conveying with the words and phrases which the student uses to promote his skill valuable lessons concerning the very work in which he is engaged. These "sugar-coated pills" harm no one, but, like bread cast upon the waters, are sure to return, and to bless. Altogether, the work is to be commended.

The *Compilation Shorthand* has taken the first step toward annexation, and removed from Toronto to Chicago. Messrs. Bengough & Brooks say a graceful farewell

Take, for instance, the following: that in one form and another may be culled from almost any shorthand periodical, and gathered from almost any thoughtful man or woman who has tried to get there:

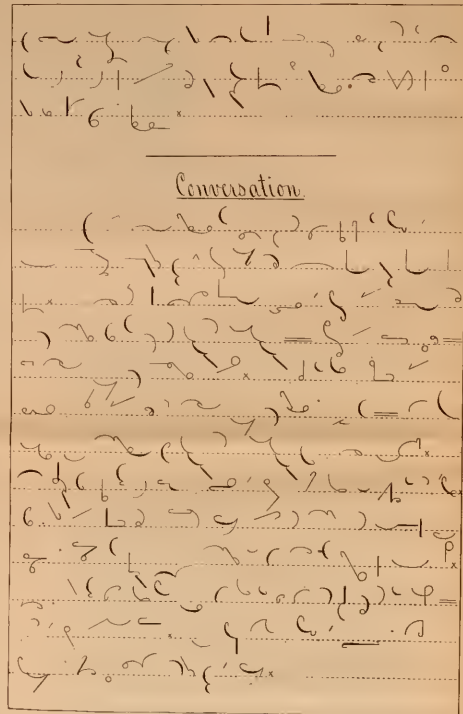
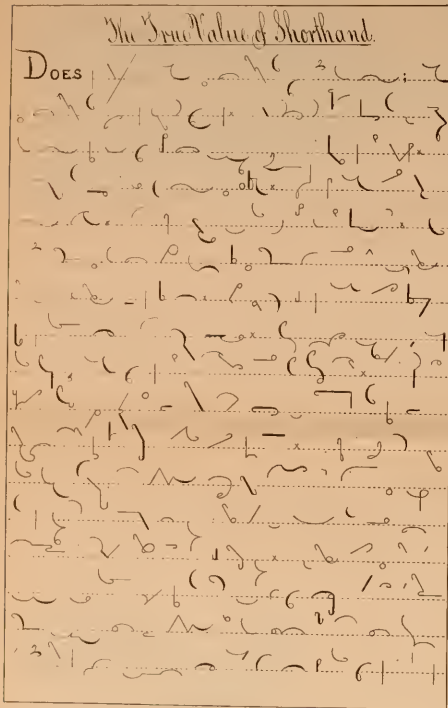
1. Make haste slowly at the start. Call nothing "shorthand" that cannot be read promptly and easily. If an outline is difficult, practice upon it until it can be made with automatic exactness.
2. Carry words in the mind, not only in their sound, but in their meaning. If it be difficult to do this, practice upon

ment of words without knowing their meaning. That is not a vocabulary—it is a junk shop. Make yourself acquainted with the different styles of speakers and writers.

7. Get a pen that just suits you, and with which it is a pleasure to write, and rid yourself of friction, as far as possible, in every way.
8. Practice.

The English Tongue.

Among all the translations of "The English Tongue" received up to the pres-



every inducement, reasonable and unreasonable, truthful or deceptive, put forth to lure the would-be shorthand to the "only" fountain of knowledge, but books, and periodicals abound, "systems" are multiplied and the general tendency to a "boom" in stenography is kept right side up by all the devices that the disinterested "educator" can employ. So far, nobody is hurt by the excessive zeal, but everybody seems to be reaping a harvest, and the "revolution" in business methods foreshadowed by the first perfected type-writer continues to revolve.

Among the recent new books is Logley's "Dictation Exercises," an unostentatious cheaply printed pamphlet of 72 pages, with selections and original articles carefully arranged for stenographic work. The compiler, himself a teacher of great repute and the author of a Pinnauk system of shorthand, has made use of his wide experience in this selection, taking care not only to secure "the best verbal and phraseology practice for all classes of work," but to so enlist the interest of the learner in what he is writing as to accomplish that condition of "mental grasp" which is essential to all effective reporting. And

in the October-November number, and Mr. Isaac Domet, the champion speedist, starts the new series with a characteristic salutatory, and we are left with the pleasing task of welcoming the coming and speeding the parting guest. We do it with pleasure, and without any ing dot.

The champion typewriters, Miss Orr and Mr. McGurkin, had their innings in New York on Friday evening, January 11, at Packard's Business College. The assembly room was crowded with interested lookers-on, and the flashing fingers and monotonous click of the Remington machine made a feast for eye and ear. The question which a creaker in the back row propounded: "What is the use of it, all?" was not answered on the occasion, and so we say here, it was a pleasant and appropriate tribute to skill, and a delightful entertainment to the amanuensis of the city, who filled the hall. It was, in fact, a good thing, and ought to be repeated in some form.

More About Speed.

It is interesting to note the various suggestions made by teachers and stenographers concerning speed and the best way to attain it, and especially to note the facts they are generally sensible and practicable.

it. Get some one to dictate sentences of suitable length, and practice repeating them until you can do it readily and perfectly.

3. Use all the common sense you have, and if you need more, get it. Follow the gist of a speaker's remarks, and the exact expression, if you can. Above all, don't make a sensible speaker talk nonsense. If you have to supply a word, make it fit.
4. Believe in yourself—not arrogantly and obstinately, but with a modest confidence that will not make you ridiculous if you should fail to do the best that is in you. Don't let slight failures discourage you, but rather make them help you.
5. Keep cool. Let others do most of the hurrying and worrying. Don't bira your bridges, but leave open a safe retreat, though you may never need to use it. Keep your wits about you.
6. Get a large vocabulary, by whatever best means it may be done. Read different authors; listen to different speakers; practice the art of composition, in order that you may know your own capacity. Do not get an assort-

ment of words without knowing their meaning. That is not a vocabulary—it is a junk shop. Make yourself acquainted with the different styles of speakers and writers.

One is in translating *Peace, peace*, the other writes *even for conflict*. Though the article is composed of short words, it is difficult to read, and to be plain should be vocalized to some extent. One grammatical error occurs in the script, owing to the word *tells* being rendered *tell us*. The key is given herewith.

THE ENGLISH TONGUE.

One of the best things to be said of our birth tongue is that it is void of art and speaks in short words. Its style is full of path and point; its terms are brief and terse, and in mode of flow is to a mark which it hits each time. The grand test of its force is found in the mass of its short, strong, crisp words, which can say all that wise men know or can learn, in forms of speech and with sounds that go straight to the mind and heart. It can tell us no tongue nor tribe of earth can—and in its terms, too—what clear heads think and stout hearts feel: what brave souls do and high souls think, and quick hands can do when the time calls for them to act, or truth needs them to live or for their own dear sake. And our words are so full of point, so neat and clear that one stress of voice will make them, and so plain are they that a child can grasp their large weight of sense—in fact, cannot fail to catch at a glance all to which they mean. These words of ours flash out to us

—Mrs. Sarah E., wife of E. E. Childs, of the Northampton, Mass., Business College, died on November 28. She was only 27 years old, and leaves a little boy to share her bereaved husband's grief. Mrs. Childs was a lovely woman both in face and character. She was formerly a pupil of Child's Business College.

Holyoke, and taught for one year in the Springfield College. She was married three years ago.

—Conrad & Smith have a large attendance at their business college, Ashland, Kan.

—Mr. E. J. Kneil, the well-known penman and commercial teacher, of Stratford, Ont., and Miss Anne Dixon, one of Port Lambton, Ontario's first daughters, were recently united in marriage. *The Journal* offers best wishes.

—E. E. Martin's Business College, at Spokane Falls, Wash. Ter., is one of the institutions of that thriving city referred to briefly in our transcontinental article on another page. It has a full faculty, including instructors in shorthand and telegraphy. The shorthand teacher is F. S. George.

—The Big Rapids, Mich., Industrial School is well patronized by the people of that section. W. N. Ferris, the principal, is to be congratulated.

—J. W. Pierson, the veteran penman, late of Burlington, Iowa, has accepted a position as teacher of penmanship at H. B. Bryant's Business College, Chicago.

land, Ohio. He also teaches penmanship and commercial branches by mail.

—The twenty-third anniversary of the Trenton Business College was duly celebrated on Tuesday, December 11. Rev. Dr. Lyman Abbott, pastor of Plymouth Church, told the students and their friends "How to Succeed." Handcapped engraved invitations were issued by Principal Rider.

Death of Prof. John H. Holmes.

Prof. John H. Holmes, proprietor of the La Porte, Ind., Business College, died suddenly on December 29.

It is with more than usual sorrow that we record the passing away of so worthy a man and so true a friend, as an intimate acquaintance of many years proved him to have been.

The blow came with greater force from the fact that only three days before his death we were enjoying the hospitality of himself and his charming home circle. At our parting he was apparently in the best of health, speaking with confident hope of his future plans.

Professor Holmes was endowed with a clear,

perceptive, had better do without his dinner than to do without this great work. *Ames Compendium* continues to be the standard on engraving, lettering, ornamental work, &c., and is also indispensable. These two works make a complete penman's encyclopedia and library.

The price of the *Ames Compendium* is \$5. We have sold a large number of these two Compendiums at a special combination figure of \$10, saving the purchaser \$2.50, and giving him great satisfaction every time. Now we propose to make a special drive, and until further notice offer the two Compendiums for only \$3. Don't delay your orders.

EXCHANGE COUNTER.

Educational and Technical.

—If there is any business college periodical more full of well-seasoned mental meat than the *Rochester Commercial Review*, where is it?

—A handsome illuminated cover makes the

THE EDITOR'S SCRAP BOOK.

—We have some very pretty visiting cards and ornamental specimens from A. E. Dewhurst, Utica, N. Y. We are informed that Mr. Dewhurst is making a great success in his specialty of ornamental work.

—From A. H. Harbour, Tabor, Iowa, comes a very neat double bird flourish and some excellently written cards. Harbour has been teaching penmanship in the public schools of Tabor.

—A creditable specimen of ornamental lettering with curls that show a very fair degree of skill comes from J. H. Hachtlenker, Princeton, Ind. W. H. Beaman, one of Cranford's pupils, at Dixon, Ill., is responsible for a pen drawing of decided excellence. We have a very good design in the form of a letter-head, executed by G. F. Stanges, Evanston, Ill.

—C. G. Fechner, New Berlin, Wis., whose letter we recently reproduced on the front page of *THE JOURNAL* in connection with our writing lesson, sends a number of cards and movement exercises which prodium him to be



Specimen C (Photo Engraving Submitted for Competition in Our Prize Flourishing Class, and One of the Three Specimens Selected as the Best from the Whole Number Received). The Other Two Cards (A and B) are Likewise Shown Elsewhere in This Issue. You are Invited to Send Your Vote as to which of these Specimens shall be Awarded First Prize, with Couplet and which Third. For Particulars of Voting, See Preceding Page. (Size of Original, 15 x 20 Inches.)

The Lapson Business College and the University School of Shorthand, Watertown, Dak., have been consolidated under the name of the Watertown Commercial College.

—C. F. Niese is penman of the State Normal School, Ashland, Ore., a promising young commercial school conducted on modern lines. J. S. Sweet is President.

—At the bride's home in Indianapolis, on Christmas-day, Prof. G. W. Dix, the well-known penman of Winfield, Kan., was married to Miss Agnes Edin. The *Journal* extends felicitations to the happy couple.

—A. E. Parsons, of Wilton Junction, Iowa, has built up a large mail business. He is an earnest, honest teacher, and a good penman. One of his specialties is teaching people how to write their own names—that is, suggesting harmonious combinations and furnishing models from which to practice. Probably no penman in the world does so much of this kind of work as Parsons.

—Isaac Reichenau, a commercial teacher of many years' experience, is conducting a shorthand school at No. 106 Euclid avenue, Cleve-

land, Ohio. He also teaches penmanship and commercial branches by mail.

—The two Great Compendiums—*Ames Compendium*—Price Reduced to \$3, saving the Purchaser \$2.50.

We have and sell in commendation of the New York Spencerian Compendium, the most complete work on penmanship ever brought from a press. It covers the whole range of the art, and is cheap at the selling price of \$7.50. A pen artist, present or prospective,

had better do without his dinner than to do without this great work. *Ames Compendium* continues to be the standard on engraving, lettering, ornamental work, &c., and is also indispensable. These two works make a complete penman's encyclopedia and library.

The price of the *Ames Compendium* is \$5. We have sold a large number of these two Compendiums at a special combination figure of \$10, saving the purchaser \$2.50, and giving him great satisfaction every time. Now we propose to make a special drive, and until further notice offer the two Compendiums for only \$3. Don't delay your orders.

—Alack! The *Pen Art Herald* has passed over to the great penmanship journal majority. But we have the *Int. Bulletin* as its revived essence, with W. D. Showalter presiding at the safety valve. The paper is interesting and worthy to live. It has moved to Chicago.

—Some *Business Points* with profuse pictorial embellishments, comes to us from the Louisville, Ky., Business College. Among other thoughtful articles is one on shorthand systems.

—S. A. D. Hahn and G. W. Walters have reason to be proud of their *College Reporter*, Helena, Montana. It looks as though there were a vigorous school back of it.

—Among the latest arrivals in the commercial journal line is the *Commercial World*, Battle Creek, Mich., by J. A. B. Krug.

a very promising young writer. From P. T. Denton, of the Iowa City Commercial College, we have a number of cards, a model letter and other specimens. He is a good writer and we hope to hear from him more in the future.

—M. V. Hesler, of Rich Farm, Ill., is a scribbler of no mean proportions, as shown by specimens submitted. J. B. Graff, Riverton, N. J., is to be put in the same class. Parsons and Krimson, of the Zaniesville (Ohio) Business College, send the compliments of the season in a beautifully written letter.

Don't fail to cast on the prize specimens. *The Journal* readers are to be the judges of their respective merits. By the way, keep your eyes open for some gems in the other lines of penmanship, which will come in later. We promised you a better paper this year than ever, and the promise shall be fulfilled.

Practical Teachers and Penmen.

C. N. CRANDLE.

ACCORDING TO L. E. NEIGHBOUR, A CO-
WORKER IN THE N. E. N. S.

In a roomy, light, airy studio, whose windows, north and east, look out upon Rock River, with background of wooded hills, and out upon the little New-England-

At its meeting in Minneapolis in July of the current year he presented his methods of conducting large classes in penmanship, the exercise being considered one of the most interesting and profitable of the convention. Likewise he is an enthusiastic member of the Western Penman's Association, and addressed it at the Cedar Rapids meeting last winter upon the subject of abbreviated capitals. For the year just ended he was a member of the Executive Committee and was prominent

beautiful art. I refer to the exchanging of specimens between different members of the profession. My suggestion may not meet the approbation of others, but as for myself I stand ready and willing to cor- respond with any one who will exchange with me.

Yours truly,

R. E. MORRIS.

McPherson Institute, Republican City, Mo.

If this suggestion meets with the approval of THE JOURNAL'S readers we will open a list, publishing here the names and addresses of those wishing to exchange specimens.

The Penman and His Gun

RICHMOND, ILL., November 17, 1888.

PROF. D. T. AMES, 205 Broadway, N. Y. :

Dear Sir:—Please accept my thanks for the Premium Gun sent to me for thirty subscriptions to THE PENMAN'S ART JOURNAL. It is an excellent long-range, close and hard shooting gun, well made and neatly finished, and will give good service to any one wishing such a present.

Very truly,

W. H. SHRAWDER.

Richmond Business College.

Mr. Shrawder's elegant double-barrel breech-loading gun cost him not a penny. He took subscriptions among his pupils and when they had reached thirty, claimed the premium gun to which he was entitled. We offer even better inducements now, as you may see by consulting our new premium list printed elsewhere in this issue.

Duping Young Men.

The Business World, Detroit, in its last issue has the following:

We clip the following paragraph from Marcus H. Fox's excellent article in THE

and in a short time turn them out with the written certificate of the principal, pronouncing the ploy-boy that was a "Professor of Penmanship."

The boys, or young men, go forth into the country districts and villages, like young turkey gobblers that are assuming their first strut, and suffer the people to think that "The Professor would condescend to enlighten them in the mysteries and beauties of the Divine Art," which consists, in his case, in making large, sprawling capitals with an effort at display, with a haze of hues and curves coiled and mottled in crazing awkwardness, and small letters scattered across the page with towering loops and heavy shades.

Now, these young men from the country that have a little start in penmanship that is far away from a good handwriting, puffed up with the thought that they are professors, with no slight emphasis on the "Professors," that are making such fools of themselves, are really dupes of the men who pronounce them "Professors" for the sake of getting their money.

The young men from the country, if rightly educated, encouraged and directed by honest, capable teachers, make the most successful business and professional men of our land; but if bamboozled by designing knaves, so that their efforts are misdirected, and they conceive a wrong estimate of their importance and ability in the start, they are lost to usefulness, and are lamentable failures.

Why not get a \$5 Compendium Freer

The following from a letter from J. E. Garner, Harrisburg, Pa., relates the experience of hundreds: "I am perfectly delighted with 'Ames' Compendium,' which I received as a premium, some time last spring. To say that it is a most complete work of its kind is giving the work very sparing praise. We would not know how to get along without it now that we enjoy the luxury of having it within our reach. I hope to be able to send some new subscribers to THE JOURNAL before



C. N. Crandle.

like city of Dixon, Ill., nestling among the trees along its undulating streets, you may, six days in the week, find C. N. Crandle, the artist penman, working busily as a beaver. The studio is on the second floor of the main or college building of the Northern Illinois Normal School. The professor is so busy because of the special penmanship pupils seated at the tables about him, or he may be at work upon a piece of engraving for some society, or perhaps on an original set of capitals for some penman's journal, or, again, it may be the heading of some ambitious paper just about to be born. Two hours of the day, however, the professor spends in teaching the students of the Normal in classes that number way up in the hundreds.

What does he look like? Oh, he's a pretty fair-looking fellow—a great deal better looking anyhow than you could make yourself believe after examining the accompanying portrait. He hasn't got fat into the thirties, yet is rather above medium size, has a comfortable, well-fed rotundity of body and glow of countenance that speak eloquently for Mrs. C.'s management of his table; has a complexion rendered toward the blonde and a pair of frank blue eyes that sparkle and laugh like a boy's, until he settles down to business, when they snap.

His family consists of his wife and little daughter, Edna May. Mrs. Crandle is herself an inferior artist and designer, and Brother Crandle is free to attribute much of his professional success to her aid and inspiration. The little daughter whisks horses outside the family, and it is needless to say that she rules hearts within it. Sunday finds all three at church and Sunday school in the Methodist Episcopal church of Dixon. Mr. and Mrs. Crandle hold a membership in the Methodist organization and are teachers in the Sunday school.

Professor Crandle is a member of the Business Educators' Association of America, having joined it at Chicago in 1880.

in the deliberations of the recent session at Davenport, Iowa.

But we like to know what a man has been. Well, Crandle is a farm product—not a vegetable, I assure you, but genuine live stock. Early in life he began to play the "devil" in a printer's office of his native State, Indiana; came then to be foreman in the office; left the work for an education, which he obtained at Valparaiso, Ind.; has since taught his beloved art in the Valparaiso public schools, in the Normal at Bushnell, Ill.; in a private school of his own at Nashville, Tenn., and in the Northern Illinois Normal School, at Dixon, Ill., with which he has been for two years connected. As for Professor Crandle, the penman, he has hosts of friends who will guarantee that "he's all right."

Don't fail to send us your rule on our prize flourisher specimens. Send it, too, without delay.

Quick Work With the Pen.

EDITOR OF THE JOURNAL:

In the last issue of THE JOURNAL I noticed an article under the heading of "Speed in Writing." I never before tried how fast I really could write, and for a first trial made the following speed:

| Words | No. times written per minute. |
|----------|-------------------------------|
| in | 65 |
| men | 48 |
| come | 45 |
| across | 36 |
| mountain | 30 |
| of | 29 |
| the | 24 |
| thought | 21 |

Mr. Petrie makes the figure 1 three hundred times. I tried it twice and made it 309 times, and with practice could do better. Yours respectfully,

WILL RAMSAY, JR.

Orinda, Ind.

Wants to Exchange Specimens

EDITOR OF THE JOURNAL:

For some time I have had a scheme in view which I think, if carried out, would result in much good and might imbue some of us with more enthusiasm for the

Dixon, Ill., Nov. 21, 1888.
My Dear Sir,
Your esteemed favor is at hand. I cannot, surely, you do not take a course in penmanship. It would be an investment worth one hundred cents on the dollar. A good penman can always find profitable employment.
Trusting you will be favorably impressed I am,
Yours very truly,
C. N. Crandle.

Photo-Engraved from Pen and Ink Copy Executed by C. N. Crandle, Penman, Northern Illinois Normal School, Dixon, Ill.

PENMAN'S ART JOURNAL, of September, on "The Professor."

"Nowadays ambitious young penmen need not despair, for by taking a six weeks' course of instruction in some well-advertised 'pen art' establishment he can be dubbed 'Professor.' It is not progress in penmanship! Think of it—a professor in six weeks!"

There is a school down in Ohio where they take boys fresh from the plow

the end of the present year, as most of those who secured it through my recommendation as well pleased with it. Mr. Garner got his Compendium free by sending a club of 12 subscribers to THE JOURNAL. The number has since been reduced, so now a club of ten subscribers at \$1 per copy entitles the sender to a copy of the Compendium free. Each subscriber also gets a premium.

Keep a sharp lookout for our prize specimens in the February JOURNAL.

Students enrolled at any time. Send for circulars and Report of Commencement, containing addresses of Bishop, H. Vincent, DD LL.D., G. K. Morris, DD, Ex-Gov. Collock, and others. THOS. J. PRICKETT, Pres.

ORF, Instructor Shorthand and Typewriting,
Western Normal College, Shepandoah, Iowa.
2-12

37 COLLEGE PLACE, NEW YORK.

Nos. 10 and 12 N. Charles St., - BALTIMORE, MD.

NOTHING SUCCEEDS LIKE SUCCESS!

YOU will not deny that you would be glad if you could keep a set of books for a thriving business and would willingly pay \$200 if you could learn how to do it. Probably you have paid more than that already to some old fogey business college to carry you through a course. BUT, BUT and realize that you know more now than you did before beginning it, and you have bought some of the books that spring up from time to time like mushrooms, each claiming to be the simplest and best of book-keeping, and a sure success, in fact, it is the same old story in disguise. *Nothing* contains not a single business idea or any thing intelligent to you, because they are written by somebody who never saw inside of a set of books and knows no more about a book-keeper's duties than a beetle knows about the Penmanship. At last new light dawns upon the subject and the way is clear by which you can master Double Entry without a teacher and become really expert, capable of doing that which has been your fondest wish, that is, secure charge of books, keep them satisfactorily to your employer and creditably to yourself. Send \$2.50 for

WRIGHT'S BOOK-KEEPING SIMPLIFIED BUSINESS METHODS.

It does not trust of the crude idea of debit and credit, but enters into details explaining every step from the simplest to the highest order of book-keeping known to the art. You ask how it is possible for my book to accomplish what others have failed to do. The answer is, you know it, the one who has kept books for twenty years in the largest concerns in the U. S. certainly knows and is able to talk about, and having qualified himself by the study of the Penmanship of N. P. Wright who is now holding lucrative situations, he knows how to present the subject so that others can master it. You may ask how you are to know that the above book is not also a humbug like others you have seen. The answer is, by comparison. If not satisfactory, return same day received and get your money. You take no risk, there is no better guarantee.

A book-keeper reduced his accounts to the following figures, then paid me \$5.00 to criticize him from his difficulty. A and B are equally interested; at the close of the second year A had \$13,350.00, B had \$15,825.00. During the year A drew out \$7,838.12, B drew out \$5,882.50. How much had each remaining after closing the books? This is simple, but can you do it? If so, send answer and \$2.50 and I will send you my book. If not, it is better to pay \$2.50 for book and learn how than to pay \$25.00 for the information hereafter. Address

P. A. WRIGHT, 769 Broadway, New York.

★ ★ ★ STAR ★ ★ ★

SYLVO AND FOUNTAIN PENS.

Send for circulars. Agents wanted. Fountain Holder filled with best quality GOLD PEN. Style, \$1.00; Penholder, \$1.50 and up. J. L. HUBBARD & CO., 100 Liberty St., N. Y.



ARTISTIC ENGRAVING. Give special attention to engraving for Penman, Portfolio, Flourishing, Copies Signatures, Pen Designs, Buildings, both exterior and interior and original designs for every purpose. In preparation copy for photo-engraving be particular to use jet black ink, making the hair lines sharp and distinct, as good work demands this. Send copy for estimate and stamp for our latest new specimen. Mention Penman's Art Journal. 12-12.

E. K. ISAACS'

AUTOMATIC ALPHABETS.

Description of these Made by

C. E. JONES, TABOR, IOWA.

"IDEAL" DOUBLE-ELASTIC STEEL PENS

Are unusually extended to have no superiors and but few equals for

TEACHERS. SCHOOL USE. PENMEN. CORRESPONDENCE. COPIERS. INSURANCE AGENTS. BOOK-KEEPERS and EVERYBODY.

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Any one wishing to pursue a course in Penmanship by mail may be accommodated by A. J. SCARBOROUGH, who has been very successful in this particular line. \$300 pays for six lessons, which will do a persevering student about as much good as a six weeks' course under a teacher's personal supervision. Try six lessons and get a start in the right direction.

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ENGRASSING,

and Plain and Ornamental Penwork executed in elegant style and at moderate prices.

CARDS.

One Dozen Written Cards, 15c.; Better quality, 30c. A Gem of Flourishing, 10c.

Lessons by Mail.

Lessons given in any branch of the art by mail at prices within the reach of all. Send stamp for particulars.

A. E. DEWHURST,

12-17. UTICA, N. Y.



By H. P. Putnam & W. J. Kinsley.

The Latest, Best, Most Complete and Cheapest thing of the kind. Seventeen beautifully illustrated slips and the most and most explicit instruction Book published; enclosed in a neat and substantial one; mailed to any part of the world for FIFTY CENTS. Send for our new descriptive circular giving testimonials, &c.

Putnam & Kinsley's Pens.

No. 1.—Double-elastic, for students' practice work, flourishing, card writing and free writing of all descriptions.

No. 2.—The "Business Pen" for book-keepers, book-keeping students, and all wishing a pen for rapid, unshaded writing.

PRICES.—Samples, 10c.; Quarter Gross, 30c.; Gross, 1.50.

PUTNAM & KINSLEY, SHANNON, IOWA.

P. O. Box 752. Mention The Penman.

BARNES' NATIONAL SYSTEM OF PENMANSHIP.

Eight Reasons Why This Truly National System Is The Best

- 1st.—The pupil does not have to write through from ten to twenty books in order to learn the System. Only Six books.
- 2d.—The letters are entirely free from useless lines like double loops, ovals, etc. The first complete system to present abbreviated forms of capitals.
- 3d.—The lateral spacing is uniform, each word filling a given space and no crowding or stretch up to secure such results.
- 4th.—Beautifully printed by Lithography! No cheap Relief Plate Printing!
- 5th.—Words used are all familiar to the pupil. Contrast them with such words as "zenith, nucleus, xylus, tenafly, mimetic, and xanthus."
- 6th.—Each book contains four pages of practice paper—one-sixth more paper than in the books of any other series—and the paper is the best ever used for copy-books.
- 7th.—Business forms are elaborately engraved on steel and printed on tinted paper, rendering them very attractive to the pupil.
- 8th.—Very low rates for introduction. They are the cheapest books in America.

An Elegant FOUNTAIN PEN, a Quart Bottle of BARNES' JET BLACK INK or Writing Fluid, and a Gross of FALCON PENS, to any address, express paid, \$1.50.

BARNES' NATIONAL PENS.

Readily interpreted for Elasticity, Smoothness, and Durability.

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Published Monthly
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PENMAN'S GAZETTE.

Entered at the Post Office of New York
N. Y., as Second-Class Matter

D. T. AMES, EDITOR AND PROPRIETOR.
B. F. KELLEY, ASSOCIATE EDITOR.

NEW YORK, FEBRUARY, 1889.

VOL. XIII—No. 2

Lessons in Practical Writing.

BY DANIEL T. AMES.



Principles.



Correct Position.

It is often remarked by people advanced in years that writing in general is not so good now as it was in their day. If legibility alone be considered, it is quite probable that this is true. Forty or fifty years ago a round shaded handwriting with a finger movement was almost universally in vogue in this country. No style could be better constructed to give legibility. The round, formal shaded letters stand out almost with the distinctness of type, and when slowly made, with the most accurate of all movements for writing, the finger movement, could scarcely fail of legibility. But in those days merchandise and mails did not fly on the wings of steam or thought with the lightning over the telegraph or telephone. With the small pace of business, a snail-like speed in writing was to keep; but as speed in transportation and commerce has increased, quickening thought and action in every avocation of life, more rapid and sure methods of recording and transcribing thoughts have been imperatively demanded. Hence, not only improved methods in style have been sought and discovered, but is handiwork, the stenograph and type-writer, have come forward to share and lighten as well as to facilitate the labors of the pen.

To the credit of an old shaded round hand, then, we place legibility; to its debit slow execution, owing to the difficulties of complexity in form, larger size, shaded lines and finger movement. This being the fact, it is apparent that any improvement must be in the line of overcoming these difficulties.

First, we simplify forms. The first of the accompanying alphabets is the standard form of capitals used 50 years ago, which requires 162 distinct motions of the hand to make, while that of the modern hand which follows requires only 96. As the forms of the latter are more simple, and with less parallelism of lines, the strokes are made with less care, and hence more rapidly. Owing to the larger size

*Writing as taught and practiced
by our grandfathers with a gray
goose quill fifty years ago,
with the finger movement*

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z

Model Writing of Fifty Years Ago.

A B C D E F G H I J K
L M N O P Q R S T
U V W X Y Z

M. Nelson Esq
Box 3625, N.Y.

Sir:

Please to consider me
an applicant for the position mentioned
in the above advertisement.
I am 15 years of age, strong and in
good health, and reside with my parents.
I have been a pupil of Grammar
School, N.Y., for the past five years.
I am permitted to refer you to my
teacher, Mr. W. Smith, for any
testimonials of character and ability
which you may desire.

Very Respectfully,
Albert Smith.

P.S.

I do not smoke

To N. York, N.Y.

Model Practical Writing as Practiced To-day

of the old hand the pen was required to move over a much greater distance to writing, in fact nearly double that of the modern business hand, while the labor of shading each downward stroke was very much greater and less rapid than in unshaded lines. The combined forearm and finger movement employed in modern writing is very much more rapid and less tiresome than the finger movement.

For these reasons it is fair to assume that four pages of the modern writing may be executed in less time and with greater ease than one written in the old style. While we concede that the old style is probably the most legible, yet we unhesitatingly accept the new, all things considered, as incomparably the best. Had men considered personal safety first of all things in locomotion they would have always traveled on foot. But they have willingly sacrificed something of safety to gain speed and ease by mounting a horse, or boarding a carriage or a steam car. So in handwriting we willingly lose slightly in one direction that we may gain much in others.

The accompanying cuts show a few lines written in the old style of shaded round hand, together with other writing executed in approved modern practical style. With the latter we believe it is an easy matter to obtain four times the rate of speed as the former. The following copies and exercises, together with copies and exercises given in the last lesson, may be practiced from.

MOVEMENT EXERCISES.

J J J J J

C C C C C

W W W W W

COPIES FOR PRACTICE.

11 J Jefferson

15 O Obliquity

16 C Exchange

17 Dixon Quiz

The Prize Flourishing Contest.

A Remarkably Close Contest Between Moore, Zaner and Schofield.

They Win in the Order Named.

THE PENMEN OF THE COUNTRY say IT WAS A GRAND COMPETITION, AND PROVE IT BY CASTING NEARLY 3500 VOTES—VARYING OPINIONS OF VARIOUS EXPERTS.

The first of our series of prize competitions, that of the flourishing class, has proved a success beyond our most sanguine expectations. The votes came from every State and Territory in the Union and every Canadian province. There were 3400 opin-

Hall, C. E. Ball and M. F. Knox, of Quincy, Ill.

The first five responses received in which the names of the authors were correctly named, with due allowance for distance, were from W. S. Hart, C. N. Faulk, B. F. Williams, D. W. Moses and F. E. Cook. Any one of our penmanship premiums will be sent to each of these gentlemen upon receipt of a letter making known his preference, according to our offer last month.

HOW SOME OF THE PENMEN VOTED.

The opinions of experts in any matter are always seasonable and interesting, and no less so because they may differ. The opinions of leading penmen as to what con-

ground is hardly given enough. B. I think is greatly overdone by too much fling in. C is very neat, but rather too simple to show the skill which the author probably possessed.

G. M. Meade, Principal Fort Smith, Ark., Commercial College, A, B, C.

A. J. Dalrymple, penman at above institution, B, A, C.

D. L. Huot, penman, Western Business College, Hutchinson, Kan., C, A, B.

Miss M. D. Harman, Monroe, Wis., B, A, C.

F. C. Patty, Farrell, Tex., B, A, C.

J. G. Danaway, Little Rock, Ark., Commercial College, A, C, B.

Prof. C. A. St. Jacques, St. J. Rte. Academy, Montreal, B, A, C.

Isaacs Votes C.

E. K. Isaacs, Valparaiso, Ind., indicates his first preference only. It is for specimen C.

Louis G. Hinkel, Worcester, Mass., B, A, C. A is very good, but B is a much finer piece of penmanship. The more one looks at it the more there is to study about it.

J. C. Blanton, Hardeman, Ga., A, C, B. L. R. Walcott, Austin, Tex., B, A, C.

E. E. Chase, Pen Art Department, Hiawatha, Kan., Academy, B, A, C.

L. W. Hallett, Millerton, Pa., B, C, A.

Kane's Preference.

J. C. Kane, penman of Eaton & Burnett's Business College, Baltimore, B, C, A.

A. Specimen A is good in design, but somewhat coarse in execution. Specimen B is immense for pleasing in the design, grace and harmony of stroke, but savors of the "too muchy." Specimen C I like, especially for original design and natural

ease of streamer, which is not enhanced any by the abrupt beginning of the flourished strokes. This is also perceptible in their use to the wings of strokes. Otherwise it is good, unless possibly in the grotesque appearance of a stark hollowed streamer.

J. M. Vincent, penman, Packard's Business College, N. Y., B, A, C.

W. L. Newman, Superintendent Actual Business College, Red Wing, Minn., A, B, C.

be enormous—about 2 feet in length. Why will penmen continue to make birds' heads like those in the margin of specimen A? I never saw a bird with head and beak like those, nor has any one else. That spoils all of Mr. Zaner's otherwise beautiful work. I think specimen B a gem in every particular, and a credit to Mr. Moore, and I hope the prize will fall to him.

D. L. Musselman, Quincy, Ill., C, B, A.

F. G. Steele, penman, Cambridge, Ohio, A, B, C.

E. M. Chatter, Texas Business College, Paris, Tex., B, A, C.

J. P. Byrne, penman, Jamestown, N. Y., Business College, A, B, C.

J. H. Bachtelkircher, Princeton, Ind., Normal Academy, A, B, C.

B. C. Wood, Iowa Commercial College, Davenport, Iowa, B, A, C.

R. W. Fisher, of the above college, A, B, C.

M. V. Hester, Ridge Farm, Ill., C, B, A.

A. B. has the most work in it, but I like C best on account of it being so natural.

F. T. Benton, Iowa City Commercial College, A, B, C.

Gieseman's Choice

W. F. Gieseman, penman Capital City Commercial College, Des Moines, Iowa, B, A, C. B is decidedly overdone, yet it is well done.

J. S. McGaw, Celina, Ohio, C, B, A.

P. B. Kincaid, Pleasanton, Kan. For roomy work, neatness and grace, I give first prize to A; for grandeur, second to B; for simplicity, third to C.

E. E. Gaylord, Milledgeville, Ill., A, B, C.

E. J. Knett, penman, Stratford, Ont., A, B, C.

Charles O. Winter, penman and engraving artist, Hartford, Conn. First prize to B, because it is the best specimen of *bona fide* flourishing, and is very well done; the design does not amount to much. Second prize to C, as the flourishing is good, but not enough range to it, and the design is pretty. Third to A, as the flourishing is good, but the de-

St 74 Boston April 9, 1888
Shawmut National Bank
Pay to the order of Miss Mary Ann Shaw
One Hundred and Fifty Dollars
W 75
St 74 New Haven April 12, 1888
First National Bank
Pay to the order of Wendell Anderson
One Hundred Twenty and 40/100 Dollars
W 75
Ben Caldwell

The Above Cuts were Photo-Engraved from Slips sent us by Lyman D. Smith, of Hartford, Conn., Showing the Work of the Pupils in the Public Schools of that City, of which he is the Writing Superintendent. The Cuts Show a Fair Average from about One Hundred Slips. The Writer of the First Note is Twelve Years of Age, and of the Second, Fifteen. We Should be Glad to have More of this Sort of Work from Public School Superintendents for Review.

ions expressed as to the relative merits of the three prize flourishes. This table shows how the votes were cast:

| | 1st prize. | 2d prize. | 3d prize. |
|-----------|------------|-----------|-----------|
| A | 1,103 | 1,348 | 950 |
| B | 1,314 | 1,521 | 574 |
| C | 992 | 534 | 1,879 |
| | 3,409 | 3,403 | 3,403 |

Specimen B is therefore accorded the first prize of \$10. It is the work of M. B. Moore, of Morgan, Ky.

The second prize, a copy of the Ames Compendium, goes to specimen A, which was executed by C. P. Zaner, Columbus, Ohio.

The third prize, a gross of Ames' Best Pens, becomes the property of Fielding Schofield, Quincy, Ill., the designer of specimen C.

The competition was conducted with entire fairness and without prejudice, and the ballots carefully counted.

Twenty-four voters correctly name the authors of the different specimens. They are:

F. E. Cook, Stockton, Cal., Business College; J. P. Byrne, Jamestown, N. Y., Business College; C. M. Weiner, South Whitley, Ind.; D. A. Griffiths, Hill's Business College, Dallas, Tex.; W. S. Hart, Haddonfield, N. J.; D. W. Moses, Alliance, Ohio; E. A. Holmes, Wales, N. Y.; E. M. Barber, Southwestern Business University, Wichita, Kan.; R. H. McMillen, Chapman, Kan.; A. M. Hargis, Grand Island, Neb., Business College; L. H. Thorburn, Hagerstown, Ind.; B. F. Williams, Turley, Mo.; W. M. Manly, Nashville, Tenn.; C. N. Faulk, Union City, Iowa; A. J. Smith, Anamosa, Iowa; D. R. Barker, Sudbury, Vt.; P. T. Benton, Iowa City Commercial College; Mr. Harvey, Clinton, Iowa; A. Philbrick, Marion, Iowa; F. G. Steele, Cambridge, Ohio; and H. P. Behrensmeier, C. B.

attutes a good flourish, as shown in their votes on our prize offerings, will assuredly be received with pleasure. It should be borne in mind that these voters had no

means of knowing who the authors of the specimens were; therefore there could be no bias to their expressed opinions. In the subjoined votes preferences were given in the order in which the letters indicating the specimens are placed:

Through Webb's Specimens.
 A. C. Webb, Nashville, Tenn., A, C, B. The only objection I can find to A is that the contrast between eagle and back-

W. D. F. Brown, penman, Auburn, R. I., B, A, C. I think B is the only pure piece of flourishing of the three. The prizes were offered for flourishing and not pen-drawing, that is the reason I put specimen C for third prize, as it contains but little flourishing. Specimen A is well executed but poorly designed. The pen-holders, according to the ratio as size compared with the eagle and palette, must

sign is a "chestnut" and not at all original.

C. M. Ward, Elizabeth, N. J., B, C, A. After thorough examination under magnifying glass, for steady hand, unbroken strokes, symmetry, and considering size of originals, and especially clear outlines and delineation of subject, I think above about correct.

J. H. Ralston, Baltimore, B, A, C.



Flourished by E. H. Robins, Wichita, Kan. Photo-Engraved.

C. M. Holt, Valparaiso, Ind., C, B, A.
A. J. Cadman, London, Ont., A, B, C.
D. H. Cram, Portland, Me., B, A, C.
C. T. Smith and Lloyd Morrison, Atchison, Kan., Business College, A, C, B.
A. G. Conrod, E. N. Draper and Thomas Lloyd, of above college, C, A, B.

Farley's Favorite.

D. H. Farley, superintendent of writing in State Normal School, Trenton, N. J., A, B, C.

J. B. McKay, Dominion Business College, Kingston, Can., A, B, C. The flourished lines in specimen A harmonizes much better than in B and C. It requires more skill to execute the lines in A, and I find fewer blemishes in A. The general appearance of specimen A is better than B or C. I place B second for the skill shown in the general flourishing of the bird, not mentioning the gingerbread. The design of C is excellent, but the flourishing is very defective.

executed. Specimen C second; better arrangement of strokes and design.

W. J. McBride, ornamental penman, Chicago, A, B, C.

C. C. French, Bayless Business College, Dubuque, Iowa, C, A, B.

G. B. Jones, Select Writing Academy, Rochester, N. Y., A, B, C.

H. B. Parsons's Choice.

H. B. Parsons, Zanesville, Ohio, Business College, B, A, C. Undoubtedly B is the most skillfully executed piece, but it is overdone.

E. G. Evans, Principal Burlington, Vt., Business College, B, A, C.

W. S. Chase, penman and designer, Madison, N. H., A, B, C.

W. J. White, Duff's College, Pittsburgh, B, C, A.

E. M. Barber, penman, Southwestern Business College, Wichita, Kan., A, B, C.

O. P. Judd, Clinton, Iowa, Business College, A, C, B.

of superior design and equal skill, and I would give B the second place on the merit of execution. They are all gems of flourishing, and reflect credit upon the artists.

J. D. Briant, Baeleand, La., A, B, C.

G. W. Temple, Cicero, Tex., A, B, C.

A. C. Dorsey, Allentown, Pa., Business College, A, B, C.

D. A. Griffiths, Hill's Business College, Dallas, Tex., A, B, C.

F. H. Hall's Opinion.

F. H. Hall, penman, Troy, N. Y., Business College, C, B, A. The B and C specimens are both so good that it is difficult to determine. My reasons for giving judgment in favor of C are these: Originality, simplicity and beauty in design. It is artistic and realistic in execution, and superior to A and B.

L. L. Tucker, penman, New Jersey Business College, Newark, B, C, A.

voted first prize to specimen B. I think there is more pure flourishing on this than either of the others. I have voted second prize to specimen C—it is a novelty. I have shown the specimens to a large number of good penmen, and they all seem to agree with my ballot.

O. O. Rourke, Marshalltown, Iowa, B, A, C.

H. E. Perrio, Mankato, Minn., B, A, C.

D. C. Rugg, Minneapolis, Minn., B, A, C.

A. M. Wagner, Danville, Ind., B, A, C.

P. M. Ihger, Fife Lake City, Mich., A, B, C.

F. B. Palmer, Caledonia, N. S., B, A, C. Specimen A is a very good design, but I think the greatest amount of skill is displayed in specimen B. The flourisher of A is evidently an advocate of the oblique holder.

E. M. Huntsinger, Huntsinger's Business College, Hartford, Conn., C, A, B.



Specimen D (Photo Engraved), Submitted for Competition in our Prize Class No. 5, and One of the Two Specimens Selected as the Best from the Whole Number Received. The Other Cut is Likewise Shown Elsewhere in this Issue. You are Invited to Send Your Vote as to which of these Specimens Shall be Awarded First Prize.

A. L. Shively, penman, Fort Scott, Kan., B, A, C.

Through Kinsley's Spectacles.

W. J. Kinsley, penman of Normal School, Albion, Ind., A, B, C. A shows originality, skill and harmony. B shows greatest skill, not so much originality, and is overdone, which fact detracts from its appearance. C shows most originality, is fairly harmonious in design, but does not show so much skill as either A or B. They are all elegant specimens and will add to the fame of the artists who executed them.

C. F. Wellman, East Jaffrey, N. H., A, B, C. A and C are more original than B. A and B exhibit more skill in placing lines and are more harmonious. B is a beauty, but a trifle overdone.

O. P. De Land, De Land's Business College, Appleton, Wis., C, A, B.

Locke Thompson, penman, Templeton, Pa. In my opinion, B is by far the finest and most beautiful. A comes next.

A. E. Parsons, penman, Wilton Junction, Iowa, B, A, C.

G. W. Dix, Business College, Garden City, Kan., B, C, A.

G. W. Wallace, penman, Wilmington, Del., Commercial College, A, B, C.

Love Likes C Best.

A. W. Lowe, penman, Wilbraham, Mass., C, B, A. I think C best on account of its clearness and simplicity.

W. A. Moulder, penman, Adrian, Mich., A, C, B.

Fish Gives A the Palm.

J. F. Fish, penman, Ohio Business University, Cleveland, A, C, B.

Louis Keller, Kendallville, Ind., B, A, C.

L. L. Wiley, Superintendent of Writing in Public Schools of Painesville, Ohio, B, A, C.

H. S. Taylor, proprietor Salem, Ohio, Business College, B, A, C.

Peirce's Opinion of Flourishing.

C. H. Peirce, Peirce Business College, Keokuk, Iowa, B, A, C. My vote stands on the highest order of skill.

E. Stouffer, penman, Toronto, B, A, C.

Will Peard, Jr., Orillia, Ont., B, A, C.

C. B. Beck, Russell, Ill., B, A, C.

Chas. Breidecker, Writing Instructor in Public Schools of Columbia, Ill., B, A, C.

J. N. Mackey Stuttgart, Ark., C, A, B.

Webster's Preference.

S. B. Webster, Moore's Business University, Atlanta, Ga., C, B, A. C should receive first prize on the ground

A. S. Osborn, Buffalo Business University, B, C, A.

Harmon's Way of Looking At It.

G. W. Harmon, penman Soule's College, New Orleans, B, C, A. B is my choice on account of the beautiful arrangement of the lines and the shades about it, which are exquisite. I think C should have second prize on account of its having been executed by a hand of rare skill in that particular line of work. The eagle comes in last, but there is scarcely much difference shown in the respective ability of the three persons.

A. A. Clark, Superintendent of Writing in Public Schools, Cleveland, Ohio, B, A, C.

F. P. First, Springfield, Mass., A, B, C.

L. H. Axtell, Reels, Iowa, B, A, C.

J. P. Quigley, Goshea, N. Y., B, A, C.

G. G. Strickland, Stillwater, Minn., A, C, B.

J. J. Hagen, Hendium, Minn., A, B, C.

L. J. Columbus, Crookston, Minn., C, B, A.

L. E. Le Hane, Bozette, Ark., A, B, C.

Chester Ashley, Lakeville, Mass., C, A, B.

D. E. Blake, Galesburg, Mich., B, A, C.

Blake's Preference.

W. H. Patrick, penman, Sadler's Business College, Baltimore, B, C, A. I have

You are invited to send us an expression of opinion on the ornamental specimens which appear in this issue. Vote early. Next month, business letters.

To Save \$3.50 is to Make It.

Says The Bookkeeper, Detroit, Mich.:

From Mr. D. T. Ames, New York City, publisher of that excellent paper, THE PENMAN'S ART JOURNAL, we have received a copy of Ames' "New Compendium of Practical and Artistic Penmanship," a large, handsomely bound and superbly engraved book of 70 pages, full of valuable suggestions and aids for the student of penmanship. Leaving the introductory pages of rudimentary exercises and suggestions, the work carries one through by easy stages to what would seem to be the very limit of intricate penmanship, and ends by showing designs of steel pen work which it would seem could only be accomplished by an engraver. We can heartily commend this work to any one desirous of excelling in this branch of the art.

Everyone who has bought a compendium (and we have sold thousands) says it is remarkably cheap at \$3 a copy, the selling price, postage prepaid. The splendid new "Superior Compendium," complete in seven parts, sells at \$7.50. This with "Ames' Compendium" makes a complete penman's library. We will furnish the two for only \$9, thus saving the purchaser \$2.50.

C. N. Crandle, penman of N. I. Normal School, Dixon, Ill., A, B, C. A first; most harmonious in design and skillfully

Shorthand Department.

All matter intended for this department (including shorthand exchanges) should be sent to Mrs. L. H. Packard, 101 East 23d street, New York.

A Method of Examination in Shorthand Work.

An examination of forty shorthand pupils was recently conducted after this fashion:

1. An article of 200 words in very simple language was dictated at a very slow rate, each student being required to get every word and ask for a repetition if he failed to do so.

2. Another article of 200 words, more difficult, was dictated, also very slowly.

3. A short article, which each of the class had read from phonography and written ten times, was dictated at the rate of 30 words a minute.

4. Another article, which they had also read from phonography and written two times, was dictated at the rate of 75 words a minute, nobody being allowed to ask for a repetition.

This was all that was done as class work. The individual work was timed, each pupil being required to work without communication with any other student, and the time required for each paper was recorded. Three phonographic slips were provided and distributed to the class, one at a time to each pupil, but not in the same order.

These were transcribed in the order received, and as soon as finished were handed to the teacher, who recorded the time spent upon the transcription, giving the pupil another slip until the three were finished, the time consumed upon each being taken. Then three type-written slips were distributed to be written in phonography, each student, as before, being timed, and having but one slip given him at a time. This completed the examination, which covered from two to four hours, according to the ability and quickness of the pupils. Each pupil was dismissed from the room as soon as he had finished the prescribed work, leaving his note-book with the teacher. The books were all critically examined by the teacher, and a system of marking was adopted, 100 being taken as a maximum; 1 being deducted for each omission in dictation or transcription, 1 for each error in position, 2 for each incorrect outline which involved a violation of a principle, 1 for an incorrect outline that was no violation of principle, showing only a lack of judgment, $\frac{1}{2}$ for a word written in full till it is a contraction, $\frac{1}{2}$ for reading one word for another, the outline being the same for both, 1 for misreading a word when the outline would be different from the word read.

The above method is submitted for what it may be worth, with the hope of eliciting comment and suggestion from a few hundred of the teachers to whom the journal comes. How shall the best results be attained in teaching shorthand?

The great secret of speed is not in writing the word quickly, but in shortening the time in passing from one outline to another.—JAMES E. MUXSON.

Expert Testimony as to Amanuensis Work.

One of the most interesting features of the Business Educators' Convention, held at Minneapolis last summer, was the invasion of the Shorthand Section on the last evening by the practical stenographers of the city. Their presence suggested the idea of putting them on the witness stand, and many useful hints for the benefit of the profession were thus obtained. We give a very few of the many points that were brought out:

As to the Use of the Type-Writer.

Q. Mr. McCarthy on the stand.
Q. How fast can you write? Ans. It is difficult to tell. I wouldn't like to say.
Q. What are your duties? Ans. Correspondence almost entirely.

Q. Do you write letters without dictation?

Ans. Yes, a good many—perhaps half.

Q. Do you write them on the type-writer?

Ans. Yes.

Q. Do you write any with the pen? Ans. No, entirely on the type-writer.

Q. How much information is given you for a letter? Ans. They generally give me the letter and say, "Answer so and so," giving me the general drift, and leaving the exact writing to me.

Q. Then you must understand the rules of correspondence? Ans. Yes; but I don't know how much of this can be got from teaching. You must know your man and adapt your letter to his special case.

Q. Still, some of the things you learn in school help you? Ans. Oh, yes; you get a general idea from instruction.

Q. Would you rather be a slow type-writer and rapid shorthand writer or the reverse? Ans. I would rather be both. However, I think in an office a rapid rate on the type-writer is more important than any other.

Q. What is the average rate of shorthand dictation? Ans. I should say that it merely exceeds 100 words per minute.

As to the Effect of Shorthand on the Eyes.

Q. Do you find it hard difficult or trying to the eyes? Ans. No, I think not. I never had any trouble with my eyesight in any way, in typewriting I sometimes am troubled in watching the keys. It seems to try my eyes, in shorthand, however, I always find a relief both to my eyes and my nerves.

Q. Does your type-writer have glass on the keys or collated? Ans. Yes.

Testimony of Mr. Collins:

I dictated over two years for my eyes before I went into the subject of shorthand. Although my eyes are not well now, they are better than they have been before for a good many years. I do not think shorthand has hurt them. I was very much afraid that it would affect them, but I have not found that it has.

Q. Do you write with a pen or a pencil? Ans. With a pen.

Ans. Spencer: I want to withdraw all I have said in the subject of shorthand to affect the eyesight. I now see that I have studied the proposition inversely. It is the tendency of people who have trouble with their eyes to take to shorthand.

Mrs. Packard: And it runs them down.

As to Nervousness.

Dr. Spaulding: During the discussion a few days ago on the health in connection with shorthand, it was brought out that shorthand made a person nervous, injured his eyesight, &c. I think salary has something to do with nervousness. One of the young men here and when he first left school he had to take a lower position at a small salary. Many have to take small salaries. They do not employ him to do more work upon them than they can do. This makes them nervous and irritable. It affects their nervous system and they break down under it. If the employer would pay a liberal salary he would find that the nerves and eyesight would be all right.

Miss Black: Perhaps my nervous manner you may have supposed that shorthand has something to do with it, but I assure you I have gained a great deal by my shorthand to study and practice. Before that my health was poor. I have never found that shorthand has affected it in any way.

Miss Black: I think it is wearing on the nervous system. I have found it so.

Q. How long have you been at work? Ans. Two years.

Q. Were you nervous when you began? Ans. Perhaps I was; I am of a nervous temperament.

Q. Did you ever have as close occupation before? Ans. No, I have been with sick persons in my own family.

On Punctuation.

Testimony of Mr. Collins:
Q. You have studied the rules of punctuation? Ans. Yes, but I don't consider it a very important thing. I am a lady, a few months ago, my employers are quite exacting. If I do not know where to put a comma I leave it out and they put it in. They would rather not have me put in a comma than put it in the wrong place.

Q. How about sentences? Ans. I am more sure about the semicolons. You can always get a period where it belongs—sometimes where it doesn't.

Q. Do you paragraph on your own responsibility? Ans. My employers are very good in that way. Wherever they want a paragraph they say so.

Q. Do you ever have to correct the grammatical construction of matter dictated to you? Ans. Yes, my instructions are that if I see anything wrong to correct it.

Q. Do you have any difficulty in dividing words? Ans. No, sir.

Q. Take the word recomend. Would you make the first syllable rec or re? Ans. Re. If I had a little more room I would make it room.

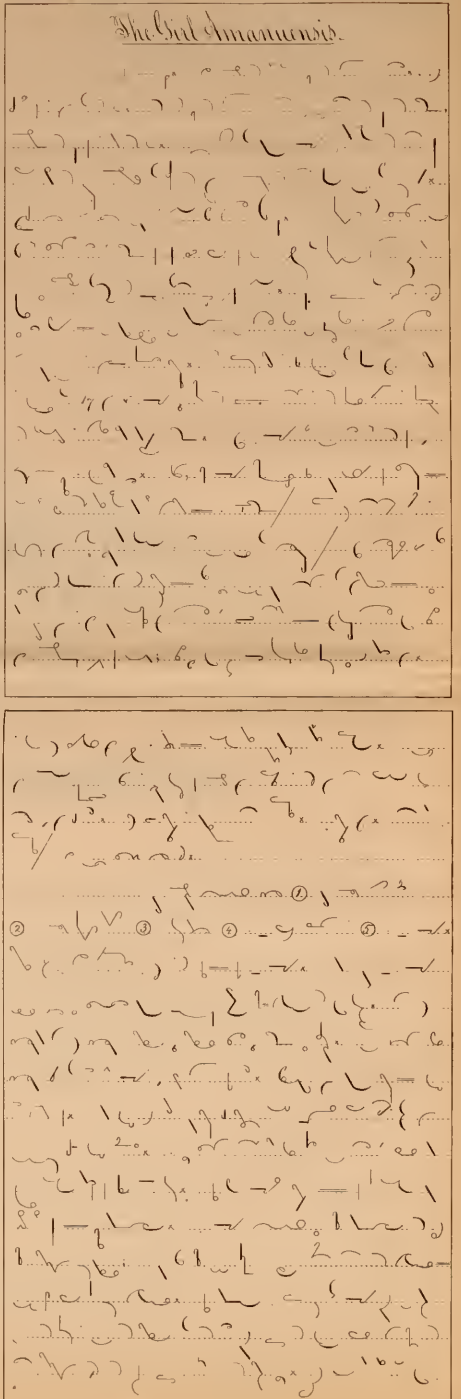
Q. Take the word refer. Would you cut it off between the e and f? Ans. Yes.

Q. How about references? Ans. I think I had room but for one syllable, I would carry the whole thing over and put it on the next line.

Stenography, Boston, Charles C. Benle editor, is a bright, original little magazine, and costs only 30 cents a year.

Speed is the simple result of familiarity with your shorthand characters.—JESSE S. DENNET.

The Phonographic Magazine, always welcome, is made doubly so this month by the fine portrait of Benja. Pitman which accompanies it. It is not the portrait of an old man, though the hair and beard are white.



Handwritten cursive script, likely a sample of penmanship. The text is written on a set of horizontal lines and includes various flourishes and ligatures characteristic of the cursive style.

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SS Packard.

2, 1889.

C. S. Emerson, Esq.

612 1/2

THE EDITOR'S LEISURE HOUR.

Two Boys that Saw the King.

Two American boys made the acquaintance of the King of Denmark, this summer, under very peculiar circumstances. They were skulking in the streets of Copenhagen, and one boy tossed the other's hat into a tree. While the victim was trying to dislodge it, there came along an old gentleman, with umbrella under his arm and his head buried in his book. "Please, sir," said the hatless boy, "will you get my hat?" The old gentleman picked up the hat with his umbrella for about five minutes, and failing to dislodge the

partnership, the Bryant & Stratton International Chait of Business Colleges, as it was called, comprised about 40 colleges, located in all quarters of the continent, from Portland, Me., to San Francisco, and from Montreal to New Orleans, but after that time a portion of them dropped out of existence and the remainder came under the individual control of the local principals, who, as a rule, were, before its dissolution, members of the firm of Bryant & Stratton.—*Rochester Commercial Review.*

The Maid in the Keys.

Five years ago there were but seven typewriters in use in the city, it is stated

for the dead mole, as he saw only four beetles under the carcass, he reburied it and in six days found it overrun with maggots. It was not until then that the thought struck him that these maggots were the offspring of the beetles he had seen, and that they performed the burial rite in order to provide a place to deposit their eggs, where the newly-hatched young might have food for their nourishment. Confounding his observations, Mr. Gleditsch placed four of these beetles under a glass case, with two dead frogs. One pair buried the first frog in 12 hours, and on the third day the second one was similarly disposed of. The professor then gave them a dead linnet, and a pair of the

Floral Time-Pieces.

Each flower, bird and insect has its appointed time in the shifting panorama of beauty and music that stretches through the year. They perform their parts as regularly as actors in a play, all keeping well their places, and appearing only when the piece expects them. This accuracy extends even to days and hours. The naturalist Thoreau said that if he were placed in the fields after a Rip Van Winkle sleep of unknown length he could tell the exact day of the year by the flowers around him. Other close observers of nature have claimed the same. Before mechanical clocks were common it was an ordinary habit to read the time of day in the flowers. Every blossom has its precise hour for unfolding its petals and for shutting them. Although the light and temperature affect these movements there are always a strong effort made by the plant to keep its allotted time. Day flowers that are imprisoned in darkness still follow their usual out-door habits. Most flowers open at sunrise and close at sunset, but there is no hour of the 24 when some blossoms do not awaken, and there is one whose close do not begin to sleep. This motion is generally gradual, but morning flowers open rapidly, and afternoon flowers close very rapidly. Linnaeus, the father of modern Botany, constructed a flower clock which would tell the hours. The following list of opening times is taken from his arrangement, and has been corroborated by other authorities:

| | |
|---------|--|
| 2 a. m. | Purple Convulvulus. |
| 3 " | Pink Dog-Not. |
| 4 " | Goat's-Beard. |
| 5 " | Yellow Poppy. |
| 5.30 " | Scotted Cat's Ear. |
| 6.30 " | Sow Thistle. |
| 7 " | Water-Lilies. |
| 7.30 " | Venus's Looking-Glass. |
| 8 " | Scarlet Pimpernel. |
| 9 " | Nolua. |
| 9 " | Margold. |
| 9.30 " | Red Sandwort. |
| 10 " | Pink Margold. |
| 11 " | Lady Elven-Orchid. |
| 12 m. | Blue Fassion Flower. |
| 2 p. m. | Pink Pimpernel. |
| 4 " | Lady of the Night. |
| 4.30 " | Night-blooming Cereus. |
| 6 " | Marvel of Peru (Four O'clock). |
| 7 " | White Evening Lychnis (Night-blooming Cereus). |

—*Hurper's Young People.*

THE JOURNAL'S AUTOGRAPH ALBUM.

Written with "Pen-and-Ink Pen"
and
presented as a specimen of
combined movement writing by
D. P. Charlton
Grand Bus College
Paris Texas

Photo-Engraved from Pen-and-Ink Copy.

hat, allowed the boy to mount his shoulders, and with the umbrella, finally captured the hat. As the boy dismounted and thanked the old gentleman, another gentleman came along, who saluted and called the one with the umbrella, "Your Majesty." Being an American boy, our boy was not paralyzed, but he thinks the king deserves his kingdom. In fact, the King of Denmark is a capital fellow. He loves to mingle with the people in their amusements, and there is no fold-out of royalty about him.—*Golden Days.*

by one of the agents; and there are now over 350 Remington Standard Typewriters and Caligraphs in use. It is stated that the sales of this month will largely exceed those of any former month, both in this city and State. There are a large number of young ladies learning to use them, and as a rule they make the best writers.—*Indianapolis Journal.*

Insect Undertakers.

Nearly every one is familiar with the burying beetle, and many have, perhaps,

beetles set to work to bury it. They pushed out the dirt from beneath the body; then the male drove the female away, and worked alone for about five hours, turning the linnet around in a more convenient position, and occasionally mounting the body to treat it as before, alternately excavating and pulling the bird from below, and then treading it down from above. It was buried by the end of the third day. In 50 days the four beetles had buried four frogs, three small

The Dead Sea

One of the most interesting lakes on inland seas is the Dead Sea, which has no visible outlet. It is not mere fancy that has clothed the Dead Sea in gloom. The desolate shores, with scarcely a green thing in sight, and scattered over with black stones and ragged driftwood, form a fitting frame for the dark, sluggish waters, covered with a perpetual mist, and breaking in slow, heavy, sepulchral-toned waves upon the beach. It seems as if the smoke of the wicked cities was yet ascending up to heaven, and as if the moan of their

Verbal Sources.

The popularity of Peter Piper's celebrated peck of pickled peppers will probably never wane as a snare to catch the tongue that would fain be agile; but that test has formidable rivals. The following short sentences, as their authors maintain, do wonders in baffling the ordinary powers of speech:

Gaze on the gay gray brigade.
The sea-cresset, and it sufficeth us.
Say, should such a shapely sash shabbily stichless show.
Strange strategic strategies.
Give Grimes Jim's gilt gig-whip.
Sarah in a shawl shivered soft snow softly.
She sells sea-shells.
A cup of coffee in a copper coffee-cup.
Smith's spirit-thusk split Philip's sixth sister's fifth squirrel's skull.
Mr. Fisk whisked whisk whisky.

A Rucelle (44).

And now the honest farmer packs
His apples up for town;
This is the top row of his sacks,
O O O O O O O O O
And this is lower down,
O O O O O O O O O

The Old Bryant & Stratton International Chait of Schools.

Many people believe that the firm of Bryant & Stratton is still in existence, and that various schools located throughout the country, which still fly the Bryant & Stratton flag, are actually under the personal management of Bryant & Stratton, whereas Mr. Stratton, of that firm, died in 1867, and Mr. Bryant's interest in commercial schools has since that date been confined to the Bryant & Stratton school in Chicago. At the time of Mr. Stratton's death and the consequent dissolution of the

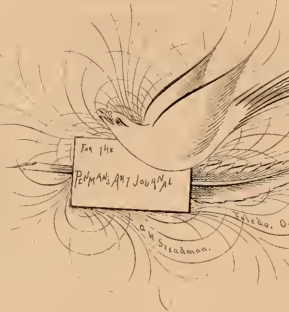
watched its operations. Noticing that dead moles and other small animals hid on the loose ground soon disappeared, Professor Gleditsch concluded to investigate the cause. Accordingly, he placed a mole in the garden, and on the morning of the third day found it buried some 3 inches below the surface. Though wondering why this service was performed

birds, two fishes, one mole, two grasshoppers, the entrails of a fish, and two morsels of the lungs of an ox.

Wife—"George, do the Indians always travel in single file?" Husband—"I never saw but one, and he did."

fewer sorrow would never leave that God-smitten valley. It is a strange thing to see those waves, not dancing along and sparkling in the sun, as other waves do, but moving with measured melancholy, and seething to the ear, as they break languidly upon the rock, in a dolorous sound. This is, no doubt, owing to the great heaviness of the water. This experiment was twice

Flourished by A. H. Steadman, Toledo, Ohio. Photo-Engraved.



satisfactory in its progress than in its results, which were a few unctuous skin and a most pestiferous stinging of every nerve, as if we had been beaten with whips. Nor was the water we took into our mouths so hot as the water than the most noxious drugs of the apothecary. That fish cannot live in this strong solution of bitumen and salt is too obvious to need tropical sun, but to say that little cannot fly over it and live is one of the exaggerations of travelers, who perhaps were not, like ourselves, so fortunate as to see a flock of geese resting on the water in apparently good health. And yet this was all the life we did see. The whole valley was one seething cauldron, under more than a tropical sun. God-forsaken and man-forsaken, no green thing grows within it, and it remains to this day as striking a monument of God's fearful judgments as when the fire from heaven devoured the once mighty cities of the plain.

The Long Ago.

Oh! a wonderful stream is the river of Time,
As it flows through the realm of tears,
With a far-fetched rhythm and a musical rhyme,
As it blends in the ocean of years.

How the winters are drifting like flakes of snow
And the summer-like buds between,
And the years in the shroud, how they come and they go,
On the river's breast, with its ebb and its flow.
As it glides in the shadow and sheen.

There's a magical life up the river Time,
Where the best of days are playing,
There's a cloudless sky and a tropical climate,
And a song as sweet as a vesper chime,
And the June with the roses are straying.

And the name of the lake is "Long Ago,"
And we bury our treasures there;
There are hours of beauty and bosoms of snow
There are hours of gladness and we loved them so,
There are trinkets and trusses of hair.

There are fragments of song that nobody sings,
There are parts of an infant's prayer,
There's a lute unwound and a heart without strings,
There are broken vows and pieces of rings
And the garments our loved ones used to wear.

There are hands that are waved from the fairy shore,
By the tidal mirage he lifted in air,
And sometimes low through the turbulent roar
Sweet voices we heard in the days gone before,
When the wind down the river was fair.

Oh! remembered for aye be that blessed isle,
All that is of our youth until night,
And when evening glows with its beautiful smile,
And the clouds are closing in slumbers awhile,
May the greenwood of soul be in sight.
—B. F. Taylor.

Fashionable for the Dead.

James Hodge continues to sell burying clothes, ready-made, and his wife's niece dresses dead corpses at as cheap a rate as was formerly done by her aunt, having not only been educated by her, but perfected in Edinburgh, from whence she lately arrived with all the newest and best fashions for the dead.

Habits of the Loon, the Great Northern Diver.

From the article on "Bird Music" by Sinton Press Cheney in the November *Craftsman* we quote the following: "The loon is not a singer, but his calls and whistles exhibit so great a variety of vocal qualities that we must consider him a member of Nature's orchestra.

In the summer of 1887 I spent a few weeks on the borders of Lake St. Lawrence County, N. Y. This beautiful little island dotted lake, some three miles long, was here inhabited for years by three or four pairs of loons. There they lay their eggs and rear their young, and I found a good opportunity to study them. On one occasion a small party of us discovered a nest. When we were yet a good way off the water after slid from sight into the water, darted along beneath the surface, and came up above the water, she came to the surface. The nest, simply a little cavity in dry mud, was on the ruins of an old muskrat house, not more than 8 or 10 inches above the water. There were two very dark eggs in it—never more than two are found in the nest of the loon—nearly as large as those of a goose.

The time of sitting, as I was informed, is four weeks. Wilson says of the loons that "they light upon their nests," but a careful observer, who had several times seen the female make her way from the water to her nest, told me that they shove

themselves to it on their breasts, very much as they push themselves in the water. I was also informed that the young are never fed upon the nest, but are taken to the water on the back of the mother, where they remain and are fed for a time, and then are launched upon the waves for life. At this age one can row up to them and take them in the hand, which they delight in giving hard nips with their long and limber bills, but when a month old they seem as wild and cunning as their parents.

Fingers, Teeth and Breath.

A young belle from Walnut Hill, Ohio, takes Mr. Packard to task in the "Cosmopolitan Shortlander," for requiring his model "girl annuensis" to have clean fingers, white teeth and a sweet breath, on the ground that girls do sometimes have "disordered stomachs" and "deranged livers," in spite of themselves, and moreover, when a girl is "compelled to visit by the hour taking the dictations of an employer whose breath is foul with tobacco and whisky," it is quite too much to expect her to retain only sweetened breath, may be all true, Little Buckeye, but you quite lose the point of Mr. Packard's suggestions. Unfortunately, as a rule, the girl annu-

ensis of the *Home Journal* little thought that the newspapers of his own country would be using thousands of forest trees daily to satisfy the demands of millions of readers. In home affairs, the probable depletion of our American forests should be kept in view, and paper-making wood ought not to be used for fuel when other material can be substituted.

How is this, Brother Peter?

An exchange says that when the city council of Keokuk proposed to buy cyclotrons for use in the public schools, one member an alderman, was opposed to it, as he "did not believe the scholars could ride the blamed things."

A Festival City Adopts.

At Canton, China, some 250,000 people live continuously upon boats, and many never step foot on shore from one year's end to another. The young children have a habit of continually falling overboard, and thus cause a great deal of trouble in effecting a rescue, while in many instances this is impossible, and a child is drowned. Chin speak of over-populated country and the Chinese have profited by this drowning proclivity in reducing the surplus population. They attach floats to the main chil-



John R. Carnell.

Practical Teachers and Penmen

JOHN R. CARNELL.

A SKETCH BY A CO-WORKER.

The features of the picture given here-with will be recognized by hosts of his friends as those of John R. Carnell, Principal of the Albany Business College, one of the best known business educators in this country. Born in Troy, he spent his early life there, and at the age of 18 took a commercial course in the Bryant & Stratton College. His special ability in the line of business education showed itself so plainly that as soon as he graduated he was engaged as teacher, and before he was of age he purchased the college, and thereafter devoted himself to business college work.

Mr. Carnell was one of the original 18 who at Buffalo in 1867, after the disintegration of the "Bryant & Stratton Chain of Colleges," united to form the International Business College Association. Mr. Carnell was the youngest member of that group, among such men as Packard, New York; Sallier, of Baltimore; Bryant, of Chicago; Williams, of Rochester; Spencer, of Milwaukee; Pelton, of Cleveland, and others well known.

For ten years Mr. Carnell successfully conducted the Troy College, but incessant work told upon him and he was obliged to give up. A complete rest, spent in travel and study, restored his health, and in the spring of 1884 he returned to his congenial calling, purchasing a half interest in the Albany Business College and entering into partnership with Prof. C. E. Carhart, under the firm name of Carnell & Carhart. To his work here he brought the courage and "push" which his days distinguished him, and almost from the date of his connection with it the Albany Business College leaped into prominence and fast outgrew the already increased accommodations provided by the new firm. A new building was decided upon, and a four-story double-front edifice erected especially for the college is now the pride of Mr. Carnell's heart and the joy of the college students and professors. His rejoicing at the completion of this greatest enterprise of his life was shadowed by the sudden death, in November, 1887, of Professor Carhart, his partner, with whom his relations had been of the most delightful character. Saddened by this shock Mr. Carnell nevertheless took up the added burden and has with watchful efficiency piloted the college on to increasing numbers and efficiency. During the past summer he associated with himself Prof. S. D. Gutches to aid him in the college work.

The Man to Play Your Hand Writing At.

Perry Jones, the Superintendent of the Dead Letter Department of the New York Post Office, has just recovered from a severe illness, which prostrated him for several weeks. He is familiar with the writings of every language except the Chinese and Arabic. To decipher the characters of the Mongolians and Arabians who send messages to this country he has a special assistant. Some of the work of elucidation which Jones accomplishes is absolutely marvellous. The foreign letters are necessarily the most difficult to decipher. The hair-cutters are mainly those which come from Pennsylvania Dutchmen, who apparently write with plowshares and in that peculiar vernacular of their own which Jones has ever created a feeling of profound awe in the minds of the most enthusiastic linguists. Jones says that he ascribes his success in discovering the identity of the illegible writers to the fact that he collected them in the place of the writer, and tries to imagine how he, if writing to New York, and ignorant of writing and spelling and of the alphabet, would attempt to express himself. He has been in the post office 30 years, and for one-half that time in his present position. He is anxious to put himself in the hands of the Dead Letter Office in Washington.—E.

ensis gets her place and her salary from a Northern paper. The woman who is able to give her the other, and who has the privilege of choice in matters of taste. As between two girls, the one having clean hands, white teeth and a sweet breath, and the other being too busy looking after her sluggish liver to give proper attention to cleanliness, the "nasty man" would be most likely, other things being equal, to take the former; and then the latter might not get to be a "girl annuensis" at all. That was what Mr. Packard meant.

New-spacer from the Log.

In reading a daily newspaper, says the *Stafioneer*, one can scarcely realize the ingredients that enter into the composition of the material on which it is printed. The general conclusion is, that a sheet of paper is made of rags, ground into pulp, and then mixed with ingredients sufficient to get the requisite quality and thickness. Now printed on this is our newspaper stock. All this has changed, and at present there is scarcely a particle of cotton fiber used in its manufacture. Considerable waste pulp is now imported from Germany and France, but our American forests furnish an abundance for our wants. Almost all the great daily papers are now printed on this material. When the gifted Morris sang "Woodman, spare that tree," the associate editor

dread so that they can be fished out when they tumble into the river. The females are without such protection, and are usually left to drown—such accidents being providential.

An Expert Annuensis.

"So, young man, you think you can use the type-writer and write short-hand, do you? Well, how fast can you type?" "Him," began the youth, modestly. "If you'll rent a quart of oil from the machine, I'll show you what I can do with it. In regard to short-hand, I make it a rule never to keep over five minutes ahead of my copy-book." "Was he engaged on the spot."

—The Cartoon.

Miss Travis—You have had at least a dozen offers of marriage, haven't you, Belle? Miss De Smith—Yes, I suppose so. Miss Travis—And refused them all? Miss De Smith—Yes, Miss Travis. Miss Travis—What makes you so obstinate and foolish, Belle? Miss De Smith—Oh, I suppose it is an old motto that I used to write and re-write in my copy-book at school: "Learn to say no."

—Burlington Free Press.

LONG MEASURE.—Ten mills make one cent, 10 cents make one dime, 10 dimes make one dollar. And the American eagle scroam—Pericles! Luxurious!

—A model business letter comes from W. D. P. Brown, Auburn, R. I. It was intended for our prize competitions, but was received too late.

—G. P. Adams, who forgot to give his address, is the author of two sets of business capitals—one particularly deserving of notice—which have found their way to our desk.

—W. M. Wagner, penman, High Point, N. C., sends a very regular and stylish set of capitals and small letters. Various exercises are submitted by J. P. Howard, Bagwell, Tex. They are the work of himself and his pupils.

—We have not seen a prettier letter in many a day than one which comes from Miss Anna E. Hill, contributor of penmanship in the public schools of Springfield, Mass. The writing is chaste, clear-cut and elegant in form and quality of line.

—Ornamented specimens in the line of flourishing come from J. D. Brint, Raceland, La.,

point. During the period he used an oblique holder, but at length came to the conclusion that the straight article was the better, and adopted it, at the same time modifying his views somewhat as to the correct writing movement. He sends us some exercises which represent his present ideas, and at they are much better than the others.

—Some very handsome specimens of color work with an automatic pen come from S. T. Grier, Barnesville, Ohio. He submits at the same time commendation of his work by those well-known pen artists, Uriah McKee, Oberlin, Ohio, and C. P. Zener, Columbus, Ohio.

—In the line of engraving, C. H. Blackie, New Haven, Conn., sends us photographs of three ornamental pieces. One of them was executed in Germany, and bears a portrait of the late German Emperor, "Unser Fritz." All of the work is very good. W. J. Elliott, penman of the Central Business College, Stratford, Ont., sends specimens a photograph of an origi-

nals some capitals and exercises, together with a written letter, which speak well for his skill.

—The letters received from the following show them to be excellent penmen:

J. E. Gustas, principal of the business department of Bethany College, Lindsborg, Kan.; W. J. Tice, Business College, Leesworth, Kan.; D. W. Hoff, Des Moines, Iowa; W. H. Shrawder, Richmond, Ind.; Business College; W. C. Hanson, St. Louis; G. A. Silverstein, 183 Milton avenue, Chicago; Austin & Brown, Rockville, Ind.; Business College; C. J. Knowlton, Farmington, Me.; D. L. Hart, Cosaw, N. C.; H. W. Rootman, Eureka, Ill.; Business College; W. L. Starkey, Columbia National Business College, Newark, N. J.; Watson, Lehigh Business College, Scranton, Penn.; W. L. Bunker, Lynden Center, Vt.; J. C. Kane, Eaton & Burnett's College, Baltimore; F. E. Ferson, Rushford, N. Y.; Paris W. Steele, Raleigh, N. C.; Business College; E. H. Frith, Northwestern Business College, Wichita, Kan.; J. F. Turner, Elko, Nev.; A. G. Yates, Wesleyan University, Salina, Kan.; J. M. Adams, Fort Ann, N. Y., a student of THE JOURNAL, who has evidently profited by its instruction; Comly S. L. Lobb, Luz North

A few days ago a lady, who is teaching in one of the frontier districts of California, wrote to ask me how she could obtain such instruction as would better enable her to teach penmanship to her pupils. I answered, "Take THE PENMAN'S ART JOURNAL." I know of no better way of learning penmanship by mail.

John R. Corwell, Albany, N. Y.—I send you my best wishes for the success of THE JOURNAL and GAZETTE. The new title sounds well, and is an excellent title for a most excellent publication.

Want to Exchange Specimens.

EDITOR OF THE JOURNAL:

I am with Mr. Morris in regard to exchanging specimens. The last number of THE JOURNAL is immense—A. J. Dalgymple, Fort Smith, Ark.

EDITOR OF THE JOURNAL:

When you publish a list of those specimen who would like to exchange speci-

STAMP TO THE



Specimen E (Photo-Engraved) Submitted for Competition in our Prize Class No. 5, and One of the Ten Specimens Selected as the Best from the Whole Number Received. The Other Cut is Likewise Shown Elsewhere in this Issue. You are Invited to Send Your Vote as to which of these Specimens shall be Awarded First Prize. (Size of Original 13 x 18 Inches.)

and Clarence E. Ormsby, Stafford Springs, Conn.

—We shall show in an early number of THE JOURNAL a pretty piece of ornamental work from the pen of the popular young artist, A. E. Dewhurst, Utica. Dewhurst has excellent taste, is a hard worker, and will be heard from as one of the leaders in this line. Send for his catalogue.

—W. P. Martin, Lane, Kan., sends capitals and automatic specimens.

—A handsomely engraved ornamental business card comes from Robert Philip, Sacramento, Cal., and represents his work.

Various exercises are submitted by Frank Hall, Kane, Pa.; J. M. Wade, Eubankton, Pa., sends us a proof of a set of capitals engraved white on black. Both the writing and the engraving are executed by himself and the work is altogether creditable.

—We have a number of exercises from A. J. Smith, Anamosa, Iowa. Some of them show what he calls his "purely muscular" style, which he informs us he spent a great deal of time in trying to bring up to a satisfactory

final design by himself, which is particularly strong in its lettering. Another specimen in kind is from the facile pen of E. L. Burnett, Stowell's R. & S. Business College, Providence, R. I. Burnett is thoughtful enough to reinforce this contribution with a striking photograph of himself, for which remembrance we are duly mindful. D. L. Stoddard, a promising young penman of Emporia, Kan., likewise sends us a portrait representing himself in the attitude of exhibiting a framed piece of engraving.

—T. J. Blouner, of the Utica Business College, sends his compliments in a beautiful "Christmas" salutation.

—William Robinson, Washington, Canada, contributes to our Scrap Book a variety of specimens, including a set of business capitals, cards and flourishes, all of which show him to be a clever penman. A creditable bird flourish bears the name of J. F. Cozart, Emporia, Kan.; another that of A. Garvin, of Garvin's Business College, Indianapolis. Still other flourishes come from S. B. Wildert, Andover, Ohio, and E. C. Wiles, Ong, Neb., the latter who says he is only 15 years old also contrib-

utions. Eighteenth street, Philadelphia, Pa.; Wesley B. Snyder, Lancaster, Pa.; H. A. Howard, Rockland, Me.; Business College; J. P. Byrne, Jamestown, N. Y.; Business College; G. W. Wallace, Secretary of the Wilmington, Del. Commercial College (a particularly beautiful letter); A. H. Knapp, Westfield, Pa.; Emma E. Kerkie, Orono, La.; F. G. Steele, Cambridge, Ohio.

Congratulations.

A Little Time in Getting to It, but too good to be lost.

A. H. Hinton, Worcester, Mass.—I am just in receipt of cards announcing the institutional name between THE GAZETTE and yourself. When, as a fatherly privilege, I gave you the name which you have made famous I little thought you would so completely win the affection of THE GAZETTE, but true words workers. Your beauty, style, bold and frank nature have made you very captivating, while THE GAZETTE's susceptible creature has yielded to your arguments in both judgment and affection. I heartily approve the union, and may you live long and prosper.

A. A. Clark, Cleveland, Ohio.—Please to accept my congratulations on the consolidation of THE JOURNAL and GAZETTE. "In union there is strength."

mens of penmanship according to R. E. Morris' article in THE JOURNAL. I wish you would put my name on the list, too. —C. G. Frober, New Berlin, Texas.

EDITOR OF THE JOURNAL:

The plan Mr. Morris speaks of has been in my mind for some time, and if writing would be acceptable to any of the professionals I would be glad to have my name on the exchange list, and think at least myself would be benefited by so doing. —D. C. Rigg, Archibald, Ben. Col., Mississippi.

G. L. Gullikson, Dixon, Ill., and J. P. Byrne, Jamestown, N. Y., Bus. Coll., also wish to have their names put on the list.

(The writers of the above are all good penmen, as shown by their letters. Other parties wishing to exchange specimens may have their names enrolled by writing to the Editor of the JOURNAL.)

EDUCATIONAL NOTES.

[Contributions for this Department may be addressed to R. F. KELLEY, editor of the PENMAN'S ART JOURNAL, 1111 Broadway, New York, N. Y.]

Paris.

The Turkish Government has forbidden the Moslem children to attend Christian schools in France.

The freshman class at Oxford numbers 652. At Cambridge there are 982 freshmen.

A charter has been granted to Rutgers French College empowering it to confer the usual college degrees.

Only 19 high schools of less pay their principals \$100 or over, of these ten fulfill the duty of city principal or superintendent.

Greek is no longer a compulsory subject for entrance in Wadsworth, Harrow, and Marlborough, three of the great English public schools.

The school census shows there are 66,063 children of school age in Detroit, of whom only 10,000 are attending the public schools, 10,324 the sectarian schools, 30,060 not attending any, and the remainder temporarily out of school.

In the past ten years the increased enrollment in the public schools of the United States was nearly 32 per cent, while the children from 5 to 14 years of age increased but 29 per cent.

In the South (Central Division) the increase in number of girls from 18 to 20 years of age was 30 per cent, while the increased enrollment was nearly 100 per cent, and the increase of expenditures was about 50 per cent.

Of the 50,000 copies of the "Encyclopedia Britannica" that have been issued 40,000 have been sold in the United States.

Oberlin College gets \$90,000 by the sale of the Maplewood property, in Pittsfield, Mass., which was generally doubted for a several years ago.

Philadelphia has a large training school for colored teachers, and its head is Miss Fanny J. Collins, one of the most notable colored women in the country. She is a graduate of the Rhode Island State Normal School and Oberlin College, and has taught since 1885.

Maria Mitchell, the celebrated professor of astronomy at Vassar College, is 70 years old. She has discovered eight comets, the discovery of one of which gained her a gold medal from the King of Denmark. She has received the degree of LL. D. from three different institutions of learning.

France.

Upon a public school building in the eastern portion of Brooklyn is seen the date of its erection, 1877.

"I stand fast!" said a son of a "Bedeli," says his companion, "it must mean Astoria, Des Moines, or some other place."

A professor may have a chair in the faculty and yet be a standing authority in his school.—*Glen's Public Republic.*

If you have a problem that you can't work out take to a druggist. He will always give you a solution.—*Times-Siftings.*

Teacher.—How do you pronounce Holography?

Boy.—I hate to speak of him, sir. He's such a monster.—*Time.*

Stranger.—May I ask what your occupation is, sir?

Tally-ho Driver (in a college town).—Oh, I coach the students.—*Hartington Free Press.*

Teacher.—And when the prodigal son's father found that his son was lost to him, what did he do?

Willie.—You may answer.—*America.*

It has been noticed that a girl who has graduated from Vassar and has \$25,000 spent on her education will, after marriage, hold clothespins in her mouth and gossip over the night while listening to the washing just like other women.

The infant-school teacher was trying to bring the fact that David was a wicked boy to the children's attention. The question was asked: "What do you call a man who plays on a harp?"

The youngster quickly answered: "An Italian."

Then a new topic was introduced. Teacher.—If you do not study your lessons you will never climb the ladder of fame.

Bad boy.—I don't want to.

Teacher.—Why not?

Bad boy.—'Cause the girls would laugh at the patches on my pants before I got half-way up the ladder.—*Brooklyn Record.*

Teacher.—If electricity with a velocity of 60,000 miles per second requires ten seconds to light a candle.

Scholar interrupting.—Give it up. I'm no lightning calculator.

An Indian uprising was reported in this State a few days ago. It occurred at the Indian reservation of Carlisle, and was caused by the placing a bent pin on the seat of another.

"Uprising?" said he, looking at the bent pin, and then he burst out laughing.

"What game do you scholars play on the subject of 'Inquired up the school trustees'?"

"Hark!" cried the girls, in unison.—*Harp's Bazaar.*

President.—Yes, Mr. Stanger, the faculty have decided that you have broken the rules, and there is no course for us but to suspend you.

Student.—H'm; how about suspending the rules?

"Give an example," said Miss Longbrich, "of the operation of heat by convection?"

And Johnny Westpach said nothing, but

grinned and rubbed his back with infinite palaces as he gazed at Madame's red, blossoming in leafless grasses over the teacher's desk.—*Burdette*

JUST FOR FUN.

A whiskey glass is frequently a cough-cup.

"This is a backward spring," said the young lady, as she adjusted the wires of her bustle.—*Boston Budget.*

Gullagher should be a mail agent, because there is so much 'letter go' about him.—*New Orleans Progress.*

The Russian law prohibits joking about the Czar. That's why no one in Russia ever refers to him as an old Czarine.—*Puck.*

There is only the difference of an 's' between woman's weakness and man's weakness: One is gossip and the other is go 'sp'—*Washington Tribune.*

There are two things a woman will always jump at—a conclusion and a mouse.

A City Hall bookbinder has been a wealthy Oshesha County farmer. The father believes in making hay while the sun shines.—*Puck.*

There is some chance that a young housekeeper's first sponge cake will be light and airy as a mother's dream, but there is also some chance that a confirmed old maid of 15 will get married.—*Savannah Daily.*

A Hebrew scholar last night in Boston picked up a copy of one of Howells' novels. He began at the back end, recognized the style,

—Number 1, volume 1, of the *Business College Guide*, St. Thomas, Ontario, is one of the best. It is a little light-eight-page paper, edited by Messrs. Phillips & Carl, proprietors of the College.

—The *Southern Penman* is the name of the new journal published by L. R. Walton, of the Austin, Tex., Business College. We trust that the general promoter of the enterprise will realize large dividends.

—The *Practical Educator* from the Oshesha, Iowa, Business College, is a well-printed compilation of interesting matter.

—From Johnston & Osborn's Buffalo Business University we have the *Business Educator*, a large 12-page paper, beautifully printed, and thoughtfully edited. Some plates of Mr. Osborn's handsome penwork are submitted.

—The *Synopsis* of the Richmond, Ind., Business College, has some pretty penwork by H. Shrawder, the penman of the school. The paper is attractive throughout. O. E. Fulgum is at the head of the faculty.

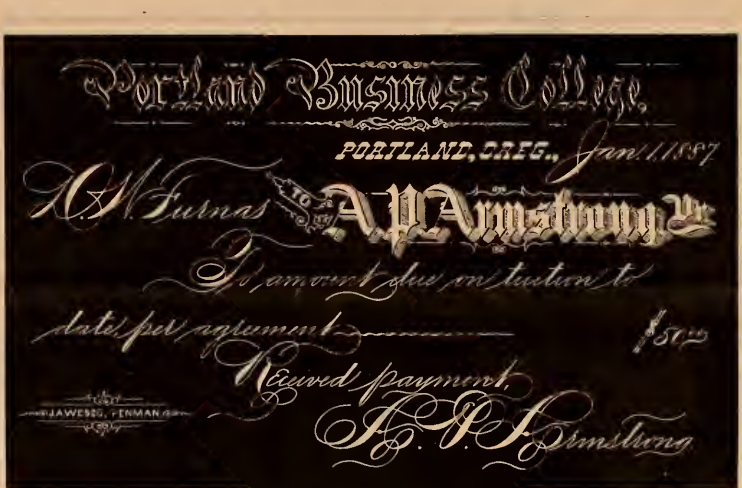
—The *Specimen News* from the Specimen College, Cleveland, Ohio, is a new paper, and an uncommonly neat and pretty one. Alfred Day is its editor.

—Bickler's vigorous youngster, the *People's*

became a law unto himself because of under teaching the reasons for his processes.

—Mr. Henry Clews' book, "Twenty-eight Years in Wall Street," has been talked for a considerable time. It has excited a great amount of curiosity, and people everywhere want to know what Mr. Clews will tell about his 28 years' experience in the great center of speculation. Curiosity can now be gratified, and we presume to say it will not be disappointed. The book is out. It consists of nearly 800 pages, elegantly printed with clear type, and Mr. Clews describes the leading features of his long experience as a financier, banker and trader in the stock and bond markets.

He makes no attempt at fine writing, or the construction of highly polished periods. The style has, therefore, the merit of being void of struts or ambiguity, though not without real inherent literary merit, brief of any of the tricks of false adornment which are sometimes used by the popular author to supply lack of matter or thought. The author discusses a variety of subjects having a practical bearing on Wall street business and financial affairs intimately and remotely connected therewith, all of public interest. One great aim of the book is to demonstrate the personal honor and integrity of Wall street men, and the honesty of their methods, in opposition to popular but superficial opinion that they are defective in these qualities. Wall street, as the great money center, is shown to have been the mighty lever of industrial development, inspiring the growth of the nation, the great centers of civilization, the railroads, and thus elevating the country to an international position.



Penwork Executed by J. A. Wesco, of the Portland, Oregon, Business College. Photo-Engraved.

and became so interested that he forgot to breathe and died.—*Life.*

"Was the baby brought all when it fell into the cistern?"

Not the slightest: it was soft water, you know.—*Judge.*

Clerk to new dry goods clerk.—"Yourname, sir?"

Boy.—"Mr. Wurns."

Boss.—"Ah! go to the tape department."

Woman.—"Judge."

He.—"I see Miss Jones is back from Paris?"

She.—"I spirited away." I noticed her dress cut rather low, but I didn't suppose you could see her back from that distance.—*Times-Siftings.*

Exchange Counter.

Educational and Technical.

—The *College Star*, Hiram, Ohio, is a very considerable twinkler.

—Ruddy's *Business College Journal*, San Francisco, is as crisp and vigorous as ever.

—A. E. Parsons is giving his friends a very spicy paper in the *Normal*, Wilton Junction, Iowa.

—There is a great deal of interest in intelligent people in the *Pacific Business College Review*, San Francisco. It is edited by T. A. Robinson.

—The *Day Book*, from Drake's Jersey Business College, is compact, pretty and typographically excellent.

Writing Teacher, Wooster, Ohio, hears the impress of its proprietor's indomitable energy. Its new heading is a decided improvement.

—The students of the Ashburn, Kan., Business College, publish and edit a very creditable monthly paper called the *College Review*.

—Our neighbor, the *Office*, of Duane street, New York, has arranged three competitions in practical accounting, and offers \$500 in cash prizes and valuable prizes for the enterprise of the directors of this valuable publication. It is fully elaborated in the December issue, which you may get by sending ten cents to the address above.

Books.

—Messrs. John C. Bucklee & Co., publishers, 123-124 Wabash avenue, Chicago, favor us with a copy of the new "Standard Bookkeeping," by Ira Mayhew, of Detroit. This new book presents a well-graded, thorough course of business study, comprising a wide range of work, from the simplest manner of keeping accounts for farmers, mechanics and merchants, to the most complicated business of firms and joint-stock companies. The author first discusses the elements of the science. The successive steps are easy, progressive and full of instruction. The student is led to comprehend thoroughly the principles upon which the science is based. These are at once applied in solving examples for practice and in writing up sets of business transactions. The learner thus masters and enjoys his work from the beginning, advances rapidly in it, and soon

finds the trade and commerce represented in its progress as the last and culminating step in the book has nearly 800 pages, and many portions of leading men of the "Street." It is away. Their study should be abolished.

What is True Learning?

"New Era" Thinks the Dead Languages Should be Rooted Out.

EDITOR OF THE JOURNAL:

True learning does not consist, as many schools teach, in the learning of the knowledge of languages but in a knowledge of those things to which language gives names.

The Greeks were a learned people, yet spoke no language but their own. Instead of languages their schools taught science and philosophy, and it is in the things science and philosophy teach that learning consists.

Nearly all scientific learning came from the Greeks. All that was once recorded in the dead languages, that may be considered useful knowledge, is now given in the living languages—hence, dead languages are useless, and the time spent in teaching and learning them is thrown away.

Their study should be abolished. The dead languages do not create knowledge, and are no longer the best means of communicating it. Their pronunciation is unknown. Even the presidents and professors in our Universities are more ignorant of the Greek and Latin languages than the illiterate peasants of other times.

True learning should consist in scientific practical knowledge.

NEW ERA.

Instruction in Penwork.

XII.

BY H. W. KIBBE.

The open text in this lesson is made with a double-pointed pen and rapidly, as per instructions to lesson ten. It is not necessary to close the points in the principles with the double-pointed pen, as they cannot easily be made perfect.

Close them, and draw the lines across the broad end of the strokes with a common pen. To put on the shading turn the letters bottom side from you, and commence with the heavy lines at the base. The shading on "Richard's" is done with white ink, and the position of the letters should be the same as in shading the open ones. If gold ink is used the effect will be very rich. The ornamentation around these names is done with the forearm movement, holding the pen as in writing, excepting, of course, the little touches like "s".

Two styles of figures are given, appropriate for German text or Old English. No pencil outlining should be used in any of this work. In our next lesson we will commence on more elaborate lettering.

The Ancient Copyist.

Driven Entirely Out of Existence by Introduction of the Type-Writer.

The introduction of the type-writer has driven the ancient copyist entirely out of existence. Before modern mechanical ingenuity devised this means of overcoming the deficiencies of bad handwriting there

was a large number of copyists. Altogether, the copyist in a large theater had his hands full throughout the season. Independent of the theater were, also, men who had made a trade of copying plays, legal documents and manuscripts for publication. That there was quite a number of these might be inferred

altered all this. There is a type-writer's desk in every hotel office, and type-writing establishments all over town. You now have your manuscript converted into a book even before it goes to the printer's hands. Indeed, there are publishers in this city who send manuscripts to the type-

plays which are acted and the books which are sent to the press are but a drop in the huge bucket of production, consequently the prosperity of the type-writer cannot be gauged by the amount of matter actually made public. I know one woman who makes a business of copying plays alone, and who keeps from three to a half-dozen girls continually busy. She once informed me that out of some hundreds of plays which she had copied during the year she had, although she followed the dramatic papers very closely, as a matter of curiosity only discovered about a dozen that had been put on the stage. The others had been consigned to the limbo of rejection, that holds so many unfulfilled dreams.—*Alfred Trouble in Pittsburgh Bulletin.*

How Some Big Men Write.

Historian Bancroft uses a stenographer and typewriter, but he thinks 250 words a good day's work, and James G. Blaine thought he was doing well when he accomplished 1500 words of a morning. One of the fastest writers among the public men of to-day is Admiral Porter, whose brain works like the wheel of a dynamo, throwing off sparks at every turn, and whose pencil rushes across the paper at almost telegraphic speed.

Admiral Porter wrote his history of the United States Navy in 11 months, and during this time his average was at least 75,000 words a month, or nearly 2500 words a day, including Sundays.

The book is as big as a dictionary, and contains from 700,000 to 800,000 words. During many of these days he did not write at all, and his average during his working period ran as high as 5000 words a day. Admiral Porter is fond of writing. He never uses anything now but a lead

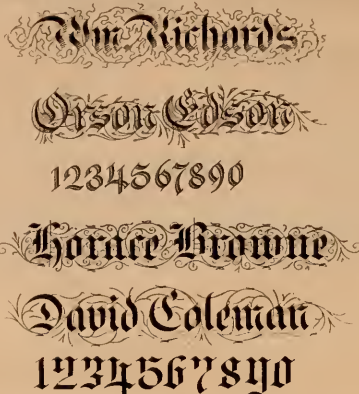


Photo Engraved from Pen-and-Ink Copy by H. W. Kibbe, and Presented in Illustration of his Lesson on this Page. This Cut is Repeated from Last Issue, as the Lesson was Accidentally Omitted from that Issue.



Photo-Engraved from Pen-and-Ink Copy Executed by S. R. Webster, Moor's Business College, Atlanta, Ga.

was quite a trade driven by the scrivener. In the copying of plays especially he found constant employment. Each theater usually had a copyist attached to its staff. Sometimes he was the prompter, who thus added to his emoluments, and at others an entirely independent member of the company. When a play was accepted several clean copies had to be made of the complete work, one for the prompter's use and others for preservation in case of accident. Each part had also to be copied off for each individual player, and the directions for the carpenter and property man be-

from the fact that at one time they had a sort of an exchange in Union Square, where they used to gather daily and very often work among the beer mugs on the tables.

Indeed, beer was as essential a fluid to the professional copyist as ink. He was, as a rule, a decidedly snuffy and grumpy person, given to chronic alcoholism, and as careless in his attire as he was irregular in his habits. Most of these men had been, I fancy, actors, but if they acted no better than they wrote, I do not wonder at their change of profession. Nowadays we have

writers to be copied in order to save the expense of the innumerable corrections by the printers which would be necessitated by the bad handwriting of the author. There is a firm of young women who make a specialty of handling manuscripts of this sort, and who somehow or other contrive to extract sense, as well as dollars for themselves, out of manuscript beside which Horace Greeley's was copperplate.

In addition to books which are printed and plays which are acted there are, as may be imagined, a good many that never see the light of public day. Indeed, the

pencil, and he says he cannot think well without he has his pencil in his hand. He had a slight attack of pen paralysis once, and his hand refuses to act whenever his finger touches the steel of the pen.

He began his novel writing for amusement, and he wrote "Allan Bawn" without any idea that it would be published, much less dramatized. He stands up while writing, and, when he becomes interested, he works right along for hours at a time.

George Bancroft works only in the morning.

Blaine did his best work before noon, and Logan worked both morning and evening.

[illegible]

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Page 28.
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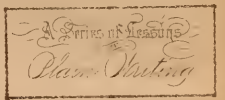
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B. F. KELLEY, ASSOCIATE EDITOR.

NEW YORK, APRIL, 1889.

VOL. XIII—No. 4

Penmanship in Public Schools.

BY D. W. BOFF.

It is our purpose in this our initial article simply to convey a general idea of the plan and methods pursued in presenting the above-named subject. The details of our plan will appear later, in the form of a series of illustrated lessons.

Penmanship consists of pen reproductions of concepts of script letters and their various combinations.

The prerequisites of good penmanship are, first, correct copies; second, clear con-

dition and their action controlled by that function of mind known as will-power, while reason determines the direction, speed, force and duration of muscular action, and the degree of muscular tension necessary to such reproduction.

The resemblance of reproductions to ideal forms depends upon the extent to which muscles are subjected to mind, the mental and physical condition and the adaptation of copies and material chosen. A reproduction never equals the ideal or "mental copy," for the reasons that conception precedes execution, and is invariably superior thereto.

duction is determined by the accuracy and strength of memory.

ATTENTION.

Without attention instruction is not possible. Pupils must see; they must hear; they must heed.

Objects may cross the vision unobserved; they may be viewed in a careless, superficial way, or they may be examined with thoughtful scrutiny. Sounds may vibrate upon the ear unheeded; they may be heard with indifference, or they may be listened to and comprehended.

In each of the above cases the impression

wonderful machinery, and to remove the impediments and friction which prevent freedom and ease in its action, are the chief objects to be gained, and embody the grand secret of all successful instruction in penmanship.

MENTAL IMPEDIMENTS.

Indefinite conceptions of form, position, movement, speed, checks or stops, conscious inability or fear of spoiling something, are unconscious restraints upon muscular action. This class of impediments are not only the most formidable obstructions, but the most difficult to apprehend and remove. Their presence and

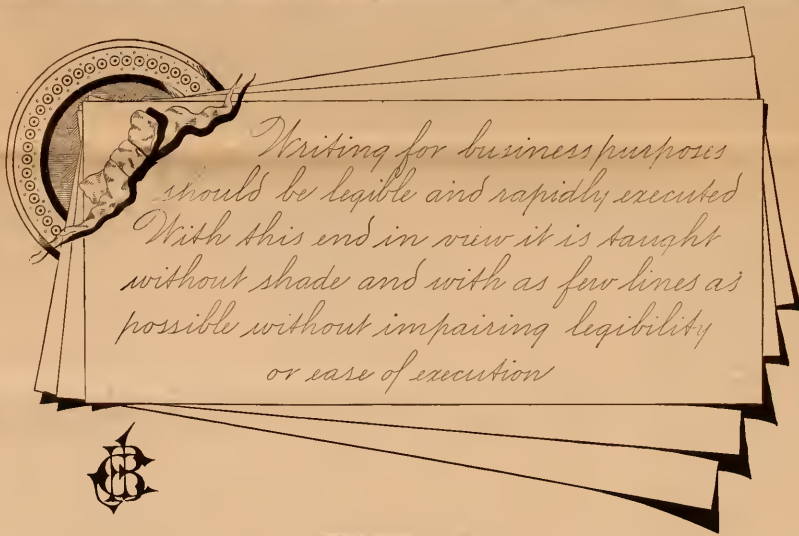


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ceptions; third, definite knowledge of the process of construction; fourth, good material; fifth, a position which will admit of the freest possible action of the writing muscles consistent with strength, precision and bodily comfort; sixth, favorable mental and physical conditions, and, finally, thorough mental discipline and persistent, intelligent and systematic muscular training.

THE PROCESS OF REPRODUCTION.

The eye observes; the ear listens; the mind conceives; the will directs; the muscles execute.

The reproduction of script concepts necessitates certain movements of the arm, hand and fingers. These are set in motion

CONCEPTS.

Correct conceptions of form, and of the position and movements necessary to reproduction, must of necessity precede intelligent muscular discipline, and muscular discipline is a prerequisite to proper execution.

The accuracy of mental conceptions depends upon the degree and quality of attention, and the nature of the instructions. The quality of concepts depends upon the accuracy of copies, the models, examples and methods used in illustrating form, position and movement, and the manner and spirit in which each is presented, granting that due attention has been secured. The availability of concepts for repeated repro-

duction is correspondingly vivid or indistinct. Only conscious sight and sound convey impressions to the mind. The distinctness of these impressions is determined largely by the manner of observing and listening.

THE MACHINERY.

The human body is the highest type of mechanism. Infinitely perfect in all its detail, it is capable of the most powerful or the most delicate motion. It yields to the slightest propelling pressure and guiding influence; responds to the slightest demand upon its action; moves with the greatest precision, in both rapid or deliberate movements; and when properly operated is absolutely free from friction.

To regulate the force which operates this

nature are often indicated only by the expression on the pupil's face, but more frequently in the character and nature of his movements.

MIND THE MOTOR.

Mind is the motive power—the incentive to muscular action. All voluntary action has its origin in the mind. At first this action is the result of conscious, and subsequently of unconscious, mental dictation. The latter is true when constant repetition has converted conscious mental and physical effort into unconscious habits of thought and action when motion has become automatic.

It is not sufficient that a teacher understand the measurements of letters and the

methods of construction, nor yet that he be able to execute with skill. These certainly are most essential; but, in addition to these, he must be possessed of that knowledge of cause and effect which will enable him to trace the cause by observing the effect. In fact, the power of correction consists chiefly in this knowledge. We must understand both the mental and physical capacity and capability of a pupil ere we can hope to mold his habits of thought and action.

CAUSE AND EFFECT.

Every result has a cause. In penmanship form coincides with the motion which produces it, hence if letters are not perfect the motion is incorrect. Both good and poor results may be traced directly to some condition of mind, muscle or material. The existence of boldness or timidity, carelessness or overanxiety, indifference or earnestness, uncertainty or self-confidence in the mind of the writer, a clear cut or an accurate conception of form, position, or movement, as certainly determines the form, nature and quality of the reproduction as that form is produced by motion, and that muscles are moved and controlled by will-power in obedience to mental dictation.

If writing contains weak, irregular lines, the motion wants strength and velocity. If letters are too wide or too far apart, too much freedom has been allowed in applying lateral sweeps. If too narrow or crowded together, the cause is want of freedom in that direction. If results are too large, either the arm has been driven with too much force or the fingers have been used too freely. If of irregular heights, widths or slants, a corresponding irregularity will be found to exist in the productive motion.

INVESTIGATION.

We instruct pupils as to the physical structure and capacity of the writing machinery, also as to what impedes and what facilitates muscular action. We teach them to reason and to investigate as a means of self-correction. This is especially true of our advanced grades. By citing their own cases we convince pupils that notices which creep from a drowsy mind are sluggish, feeble and uncertain, while those which are stimulated to action by a strong will and controlled by a clear, active mind are characterized by strength, speed and precision. We tell them the injurious effects upon the nerves, of recent overexertion, of overanxiety, or the stimulating, strengthening and subjecting power of mind over nerves when will-force is exerted in that direction. We study their faces, and seek to determine their state of mind. We tell them that mental composure and a cheerful mood facilitate execution, and how relative position or direction of motion determines slant.

We instruct pupils in the selection, care and use of material. Our investigations prove to them that poor position, soft paper, sharp or worn pens, close-fitting sleeves, cuffs or bracelets, increased weight or pressure at arm rest or excessive muscular tension obstruct motion, render muscles less elastic, limit their action and necessitate greater physical effort. We teach them the power of position; the advantages of one position over another; the influence of position upon movement; the relation of time to motion and of motion to form. We require them to write with different rates of speed as a means of determining which is the most easily controlled. They soon discover that to increase the speed beyond a certain limit lessens their power of control and renders the result proportionately inaccurate, or that to diminish this speed will rob the movement of that quality so essential to strong, rapid and graceful penmanship.

We endeavor to impress them with the importance of cultivating habits of self-control. They must learn to be self-con-

scient, self-watchful and self-corrective. To acquire these habits is to extend the benefits of our instruction to the pupil's home and into his after-life.

Teaching Writing in the Public Schools.

BY J. B. M'KAY, DOMINION BUSINESS COLLEGE, KINGSTON, ONT.

Awarded First Prize in THE JOURNAL Prize Competition, No. 2.

Writing may be properly considered both an art and a science. The science comprises what is designated as the theory

the teacher should be educated in the science of writing according to some standard system, that he may be able to demonstrate the forms of the different letters and give instruction on position and movement; yet to understand a subject does not necessarily imply the qualification to impart it to others. Again, the ability to faultlessly execute beautiful forms does not insure the ability to teach writing; neither is it necessary that the successful teacher of writing be an expert penman. At the same time he should possess a fair degree of skill in writing on paper, and especially on the blackboard, as there is nothing that will inspire a class more readily with a desire to excel than well-

special gift, acquired only by the favored few." Nothing will retard the progress of a class more than this fallacious notion. Why give it so much currency when it is no more true with regard to writing than it is of reading, arithmetic or any other subject? A good easy handwriting suitable for practical purposes cannot be acquired in the public schools by the regular copybook practice alone, but must be supplemented by the instruction of a teacher who has a correct eye and can at once discern where the pupil has failed in his practice; at the same time can clearly illustrate the faults and offer such timely suggestions for their correction as will aid and encourage the pupil in overcoming them. There is very little inspiration in cold, lifeless copybooks, and they are frequently "as much abused as used;" they admit of very little movement, and make poor substitutes for teachers. Every lesson in writing should be preceded by a drill on some simple movement exercises upon loose paper for five or ten minutes. The object of the drill is to educate the muscles of the arm and call into play the lateral motion of the forearm or sliding movement across the page. Position of body, arm, hand and pen should be explained and fully illustrated. To gain a uniform speed in these exercises it will be found an excellent method to count for each line in the letter or exercise. Some trouble may be experienced at first if the teacher is not careful to see that all understand the plan. To illustrate, place the copy on the blackboard and count for each movement or line you make; thus in small i count one, two, one, dot, or up, down, up, dot; for n, one, two, one, two, one. Apply the counting in a similar manner to exercises and words. Great care is necessary to see that all associate the count with the movement. Some will find the count too fast, others too slow; urge the slow ones, restrain the fast ones; thus the teacher will secure uniformity, precision and uniformity throughout the class. As an incentive to study and practice the blackboard should be used freely, teaching enough analysis of the letters in the copy to give a clear idea of their form and of the principles used. Train the eye to see, the mind to think and the hand to act correctly. The mind conveys the desired forms to the hand, and is then assisted by the eye and the sense of touch in directing a proper execution. This should be practically demonstrated to the class by explaining some letters on the blackboard, and after they have made a number ask them to close their eyes and continue the same exercise, using the mind's eye for the sake of comparison. Thus pupils may be led to see quite clearly the relation of eye, mind and hand. While the class is practicing in the copybooks the teacher should move about the room, correcting position and movement and offering such suggestions as he deems necessary. Encourage the pupils to think, compare, criticize and correct while they write.

Teaching is a very good method for young pupils as an exercise in their first efforts in writing. It relieves the mind to a certain extent of the form and makes it easier to secure proper position of body and pen; at the same time the pen is being carried over the correct forms of the letters, strengthening the proper muscles. When lead-pencils are used they should be of sufficient length to be held properly. Never allow short pencils in the class-room. If possible replace slates with paper; good results will follow. Pen and ink may be introduced in the second class. In teaching writing there are three very important elements—viz., position, movement and form. It is almost useless to refer a class to the ordinary stereotyped explanations of these essentials found in our regular copybooks, unless they are practically illustrated and explained. After the teacher has given the



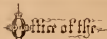
By D. H. Farley, State Normal School, Trenton, N. J. (Photo-Engraved).

of writing, while the execution is the art. It is acknowledged that art and science advance together, mutually aiding each other. Therefore it is quite obvious that the labor in acquiring a good handwriting is twofold—partly mental, partly mechanical. First, a knowledge of form and a correct conception of all its requisites.

formed letters on the board. The success of a teacher depends not only on his knowledge and enthusiasm, but on his ability to impart the one and arouse the other in his class.

He should place himself on a level with his pupils, and align his explanation to the capacity of the duller. Remember

ESTABLISHED 1859



INCORPORATED 1871

Free Business College

Thos H. Shields Principal

Free Art Class, 1877

Editor—
Common's Art Journal
New York
Dear Sir— I send you a
list of subscribers for your paper
I am sorry that a want of
time prevented me from securing a larger number.
Yours,
F. H. Hall

Photo-Engraved from a Letter Received at THE JOURNAL Office in the Ordinary Course of Business.

Second, well-directed practice to secure proper execution. This mind and hand act together. Intelligent effort will secure better results than mere mechanical imitation. It is of absolute importance that

the motto: "Take care of the poor writers, the good ones will take care of themselves." Always discourage the exceedingly disastrous and false idea so prevalent among our teachers that "writing is a

special gift, acquired only by the favored few." Nothing will retard the progress of a class more than this fallacious notion. Why give it so much currency when it is no more true with regard to writing than it is of reading, arithmetic or any other subject? A good easy handwriting suitable for practical purposes cannot be acquired in the public schools by the regular copybook practice alone, but must be supplemented by the instruction of a teacher who has a correct eye and can at once discern where the pupil has failed in his practice; at the same time can clearly illustrate the faults and offer such timely suggestions for their correction as will aid and encourage the pupil in overcoming them. There is very little inspiration in cold, lifeless copybooks, and they are frequently "as much abused as used;" they admit of very little movement, and make poor substitutes for teachers. Every lesson in writing should be preceded by a drill on some simple movement exercises upon loose paper for five or ten minutes. The object of the drill is to educate the muscles of the arm and call into play the lateral motion of the forearm or sliding movement across the page. Position of body, arm, hand and pen should be explained and fully illustrated. To gain a uniform speed in these exercises it will be found an excellent method to count for each line in the letter or exercise. Some trouble may be experienced at first if the teacher is not careful to see that all understand the plan. To illustrate, place the copy on the blackboard and count for each movement or line you make; thus in small i count one, two, one, dot, or up, down, up, dot; for n, one, two, one, two, one. Apply the counting in a similar manner to exercises and words. Great care is necessary to see that all associate the count with the movement. Some will find the count too fast, others too slow; urge the slow ones, restrain the fast ones; thus the teacher will secure uniformity, precision and uniformity throughout the class. As an incentive to study and practice the blackboard should be used freely, teaching enough analysis of the letters in the copy to give a clear idea of their form and of the principles used. Train the eye to see, the mind to think and the hand to act correctly. The mind conveys the desired forms to the hand, and is then assisted by the eye and the sense of touch in directing a proper execution. This should be practically demonstrated to the class by explaining some letters on the blackboard, and after they have made a number ask them to close their eyes and continue the same exercise, using the mind's eye for the sake of comparison. Thus pupils may be led to see quite clearly the relation of eye, mind and hand. While the class is practicing in the copybooks the teacher should move about the room, correcting position and movement and offering such suggestions as he deems necessary. Encourage the pupils to think, compare, criticize and correct while they write.

class a clear conception of what they are to do, he must then make it equally clear how it is to be done. Remember "Theory is one thing and practice another."

POSITION.

Correct position gives power and is considered the first essential element to secure good writing. There are only two positions suitable for public schools—"front" and "right side" positions. The teacher must use his own discretion in choosing position for the class, as a great deal depends on the light and kind of desks used. In front position the scholar should sit squarely in front and close to the desk. Lean forward without touching the desk or bending the body, the feet level on the floor, the left a little in advance of the right. The right arm should rest very lightly on the elbows just forward of the elbow, the tip of which should project

arm and combined. Finger movement consists of the extending and contracting action of the thumb and first two fingers; the nails of the third and fourth fingers should act as a sliding rest for the hand. The lateral motion of the forearm should accompany the finger movement, which should be explained by the teacher placing the child's arm on the desk in proper position, hand and forearm straight, holding the elbow in place with the left hand while he swings the arm backward and forward across the paper, as a door is swung on its hinges. The teacher will find this the most apt and accurate movement for beginners, yet he should introduce and encourage the muscular action of the arm as soon as possible.

Whole-arm movement consists of a free, unrestricted action of the whole arm from the shoulder forward, the elbow and fore-

acquire, and is adapted to perfect, easy and graceful writing.

FORM.

This is the mental part and requires a large proportion of the teacher's time. In each lesson the exact form of the letters should be stamped upon the mental tablet of the pupils so clearly that they can be fairly executed with eyes closed. The small forms of the letters should be taught first, taking them in the order of their simplicity. The whole letter should be presented to the beginners before the elements are presented. As soon as fair knowledge is gained of a letter, it should be written singly first, then in combination, increasing and diminishing the spacing. Insist on the use of the lateral motion of the forearm in forming the connecting lines. The teacher can simplify the study of the letters very much by introducing

Show how *i* may be converted into *l* by the addition of the loop, to which add the last part of *e* to form *h*, and the last part of *a* to form *h*; invert the *h* and it gives *g*. Space will not admit of further illustration. Teach the class how to criticize their own work, as well as the work on the board. As a rule, all down lines should be light, straight and parallel. All up lines should be uniform curves. Turns must be short and uniform, angles sharp and equal. Observe uniformity in size, slant, spacing and in the small openings made by the angles and turns. Teach the relative width and height of the letters. Capital letters are all based upon the oval or parts of it; therefore the teacher will do well to impress the class with the importance of securing a correct conception of the oval or egg-shaped principles, common

The capitals may be divided into three groups, as follows: 1. Those formed from the oval fold—X, Z, Q, W, N, M, H, K, I, J, U, V and Y. 2. Those formed from the complete oval—O, C, D, E, A. 3. Those formed from a combination taken from the two ovals called the stem—P, B, R, S, L, G, T, F, and old forms of A, N, M, H and K. The general principles of presenting the small letters may be observed in teaching the capitals. Special attention should be given to their proportions. Require the class to know the height and width of each letter and the length and width of all the ovals in the different letters. Drill the class on the true shape of the oval and insist on it being made with a continuous stroke; never allow them to stop in making a curve or oval turn. The teacher should place the letters of the different groups on the blackboard. Show the class the parts that are common and fully explain the characteristics of each letter or the part to determine it. For example, take the first group, in which the oval fold, with a very slight change, is the common part of all the letters in the group; have the class assist you in adding to the fold the characteristics of each letter—for the X two curves, for the Z the loop, for the Q a small loop and a compound curve, for the W three curved lines. Thus all the letters of a group may be built on a common part. While practicing discourage all piecemeal work; have the class aim at the complete form of the letters, as it is the only way to develop fluent writers; at the same time, every part of the letters should be perfectly understood if the best results are expected. Continuous capital letters make excellent exercises for senior classes. They impart that power and confidence which under complete control secure perfect forms and graceful lines.

The Full Alphabet.

The sentence "Frowzy gnicks jump, vex, and blight," consisting of only 28 letters, is the shortest grammatical alphabetic composition yet known. It contains no repeated consonants or proper names, and in point of brevity I think that it cannot be surpassed. "John quickly extemporized five two bags," has held possession of the field heretofore.—*Unidentified Exchange.*

Queen Victoria's speech at Glasgow was inscribed on a piece of parchment no larger than a three-penny bit by a man over 70 years of age.



Photo-Engraved from Copy Executed by J. C. Miller, Penman-Trimmer's Business College, Chambersburg, Pa.

over the edge of the desk. The left arm should be placed on the desk at right angles to the right, as a prop to steady and support the body, thus giving the right arm and hand perfect freedom for a free and easy movement. The elbows should be kept 4 or 5 inches from the body.

POSITION OF FINGERHOLD.

It should be held lightly between the thumb and first and second fingers, letting it cross the second finger at the root of the nail about $\frac{1}{2}$ inch from the pen's point and the first finger opposite the knuckles. The thumb should be bent outward at the first joint, and the upper end of it placed against the holder opposite the first joint of the forefinger. The third and fourth fingers should be bent into the hollow of the hand enough to form an easy sliding rest on the tips of the nails. The wrist should be kept straight and not allowed to rest on anything. Turn the hand so that the holder will point over the right shoulder; this will bring the nibs of the pen squarely on the paper.

MOVEMENT

Proper movement gives ease, rapidity and grace, and is the result of a correct position. It may be considered under four heads—viz., Finger, Whole-arm, Fore-

arm being raised slightly from the desk and the nails of the third and fourth fingers act as a sliding rest. This movement should not be taught in the public school unless it is by a special teacher of writing, and then only occasionally in senior classes to develop the free action of the arm from the shoulder.

Forearm movement is the whole arm restricted by a vibratory rest on the large muscular swell of the forearm between the elbow and the wrist. It is peculiarly adapted to rapid business writing and should receive special attention. For individual explanation, stand behind the pupil, place the fingers of the right hand on the upper part of the forearm to keep it from sliding, the thumb at the tip of the elbow which projects over the edge of the desk; thrust the forearm forward with the thumb, allowing it to spring back again in place. By repeating this a number of times the pupils will understand and acquire this movement quite rapidly.

Combined movement is the united action of the forearm and finger movements and secures the most complete power over the pen. The forearm furnishes the propelling motion, and is assisted by a slight extension and contraction of the thumb and fingers in guiding the pen. This is the best and most difficult movement to

some practical analysis, showing the elements and principles common to letters and their similarity. As an illustration take the letter *i*, remove the dot and it leaves the first principle, which, if properly understood, will give the key to a large number of letters. Place it on the board and call the attention of the class to its size, shape and slant. Show that the two up lines are not parts of a circle, but of an egg-shaped oval, and that the down stroke is a shooting straight line. Explain how the short turn and sharp point or angle are made, and that the line must diverge from the very point at the top. After the form is fully explained and a clear mental image is conveyed to the pupils, let them assist in building letters. Repeat the last two lines of the *i* principle to form *u*; by a slight change of the *u*, *n* is made. Invert it, and add the last two lines of *i* to form *m*; repeat the first two lines for *u*. The *n* may be built from the *i* by arching the first curve over with a full left curve. Draw a straight line from the dot to the point of the letter to form *d*; cross it and *t* appears; add the loop below and *g* may be pointed out; and by a slight change *q* is added to the group. In order not to confuse, it is better not to group too many together.

Shorthand Department.

All matter intended for this department (including shorthand exchanges) should be sent to Mr. L. H. Packard, 101 East 52d street, New York.

Are Shorthand Schools on the Wane?

A writer in the *Phonographic World* draws a picture of all sorts in Connecticut. It seems that less than a year ago the enterprising principal of the Hartford High School thought it would be a good thing to have a typewriter or two in his building for the girls to practice upon, and he got a couple and set the girls at work. Now we learn that all the stenographic schools in that neighborhood have struck their colors and surrendered. Either the shrewd Yankee girls prefer getting something for nothing, or the shrewd Yankee schoolmaster who dominates the Hartford High School has got hold of the right end of things, and by doing superior teaching has left the special shorthand schools in the lurch. The writer thinks the fact seems to take a lugubrious look at things, and wants to know if the end has come. Seriously, we think it has—that is, the end of poor teaching and pretence. If the shorthand schools of Connecticut or elsewhere cannot keep their classes filled, the cause does not lie in the fact that Mr. Hall has deceived their pupils by any magic, nor even that education is offered free; it is solely because the girls do not get what they want in one place, and do it in another. Any shorthand school that permits itself to be beaten by a shorthand department in a public free school has only itself to blame; and if it cannot stand up under such competition the sooner it lies down and howls the better. All honor to the Hartford High School, and the other thing to the weak Femur girls who bewail well-directed enterprise.

Philadelphia Stenographers' Association.

Several hundred stenographers met on Friday evening, April 5, at the College of Commerce, Twelfth and Chestnut streets, Philadelphia, for the purpose of taking permanent steps for the organization of the Philadelphia Stenographers' Association by the election of the following officers: President, Francis H. Hemphrey; Vice-President, Oliver H. Bowen; J. W. Collins, Miss Sara Wilkins; secretary, Henry T. C. Wise; assistant secretary, Miss Adele Wilson; treasurer, Oliver B. Hadden; board of directors, E. A. Hawthorne, J. W. R. Collins, J. B. Bonner, A. E. Hubbard, Mrs. L. E. Holman and John Dixon.

The new association intends to have club rooms located in the central part of the city, open every night in the week (except Sunday), where members of the association can meet for social purposes and for study. The members of the stenographers have evinced proof that such an association will all a long-felt want, and one that will be appreciated by every lover of the art. The qualifications for active membership are the ability to write 100 words a minute and read it correctly; associate members, however, will be admitted who can write 70 words a minute and read it correctly. Writers of all systems admitted.

Applications for membership may be made to the secretary, Henry T. C. Wise, Room 233, Drexel Building.

President Harrison's Typewriter Operator.

"Miss Sanger, President Harrison's typewriter," says an exchange, "and the first lady ever employed at the White House in a clerical capacity, is a very nice-looking maiden. She wears a little white apron and dresses in sober looking cloth that make her look as demure as a

Quakeress. Her hair is brown, and she wears it piled loose on the top of her head. Her eyes are blue or gray, of the sort that you can't tell which, and large. Her face is the face of a country girl in the plump roundness of its red cheeks, and the clear carnine lips. Altogether, she is as pretty and demure a little typewriter girl as you will find in a day's journey. She looks 20 years old and probably looks no older than she is. But she does not look like the sort of a girl whom it would pay you to try and elicit state secrets from, for there is a firmness about the mold of her rounded chin and a quiet, self-contained look in her blue-gray eyes that convinces you as soon as you see her that 'she knows her business.'"

Canadian Shorthand Society

The Use and Abuse of Diplomas Discussed and Remedies Suggested.

THE JOURNAL is indebted to W. W. Perry, stenographer, secretary of the Canadian Shorthand Society, for the following official (condensed) report of the proceedings of the society's seventh monthly meeting.

The members of the Canadian Shorthand Society held their seventh monthly meeting for the year 1888 in their room, Auburn Hall, Toronto, on the evening of the 11th, on the evening of Monday, April 1. The report of the president, Mr. J. H. Adams, occupying the position of the Isaac Pitman hall, which is to be placed in Association Hall this year in connection with our next meeting, which will most probably be held on August 12 next, and also the statement of the secretary, taken looking toward holding another Writing Machine speed Contest on similar terms to that of the year 1887, was very successful, open to all writing machines.

Mr. Dunlop, on behalf of Isaac S. Demant, presented a copy of "Suggestions and Recommendations" for the year 1888, by Mr. Dunlop, seconded by Mr. Stansbury. That a vote of thanks be given to the Canadian Shorthand Society for the copy of his work "Suggestions and Recommendations" to the library of this society. Carried.

The report of the Committee on Granting of Certificates for efficient shorthand writers was adopted, as follows:

That the loose method of issuing diplomas by many shorthand schools and teachers in Canada is productive of serious evils, viz.: 1. Misleading the recipients of such diplomas, and to suppose themselves fitted for positions that they are not at all qualified to fill. 2. Hurrying on employers of shorthand labor, even to the extent in many cases of discharging them altogether from such short-hand help. 3. Blocking the path of the really deserving, and making it difficult for such to obtain employment. 4. Reducing the value of shorthand service so as to make it less remunerative than the act of valuing the same by other ways damaging the reputation of the shorthand profession. 5. Rendering discreditable to the name of shorthand writers.

We therefore recommend that the Canadian Shorthand Society, as being independent of all schools in which phonography is taught, take in hand the issuing of certificates of varying grades for different rates of speed and quality of work—say, for the present taking at the respective rates of 60, 120, 150 and 180 words per minute for correct and readable shorthand, and that any person who wishes to have a special examination may have that examination at any rate between or above these rates.

3. We would recommend that, for the purpose of carrying out the foregoing, model examinations be held under the auspices of the society, open to all candidates on payment of \$1.00. 4. In holding the examinations, the subject of which examination—such as place, time, method of writing, and the use of the shorthand transcript, &c.—be under the management of a standing committee appointed yearly, or as vacancies may occur, by the Council of the C. S. S. Also that intermediate and individual examinations be made. 5. That the candidates in such cases paying \$2 remuneration for extra trouble.

We would further recommend that the certificates to be granted be neatly printed on parchment paper, and that the same be countersigned by the president and secretary, and sealed with the seal of the society.

We also recommend that successful candidates on payment of \$1 for a certificate be, by virtue thereof, entitled to free admission to the next meeting of the C. S. S. (other qualifications being also favorable) for one year from the date of obtaining the certificate, and that the constitution of the society be so amended to meet the provision. Members of the society possessing the examination to be entitled to certificate upon payment of the \$1 fee for the certificate for the examination.

The carrying out of this report was given to the committee who brought in the report, with power to enter their names on the list. The purpose of bringing this to a working basis, they wish to make it a permanent one for the purpose of holding examinations.

The Canadian Shorthand Society welcomes all members of the shorthand profession, of every system or degree of proficiency, of course all persons, particularly those who are prominent and those who are of the rising class.

Sound and Sense.

The Writer, always bright and interesting, never fails to publish something about shorthand with each number. It has kept up a lively discussion for some months upon the value of shorthand in newspaper work. The April number has an article on this subject from Will M. Clemens, who claims that it is a positive disadvantage for a newspaper reporter to use shorthand; and the reason for this is that the shorthand man gets all of a speech or sermon, while the longhand reporter takes down the pith of it, which is what the newspaper editor wants. Why a shorthand writer cannot get the pith of the matter, but must write it all because he can, Mr. Clemens fails to state. He says: "I am bound by experience that in the reporting of a lecture or sermon the use of shorthand gave me only the sound of the speaker's words, while the sense was a missing quantity. In reporting lectures or sermons in longhand the sense is obtained and not the sound alone. It is much easier to condense a lecture as one reports it, taking only the fine points and best thoughts of the speaker, than it is to condense the report of shorthand notes after the lecture."

It is harder to suppose that a shorthand writer cannot condense his report at the time of taking it?

The very fact of having a shorter method of writing ought to give him more facility in this regard, as he has more time to think and ought to be better able to sift the important from the unimportant points. A good reporter writes shorthand mechanically, as he does longhand. Then why cannot he sift and digest what he is reporting with even more care than if he must make ten times as many strokes to the word?

As in getting sound without sense, that is machine reporting. One might as well be a phonograph.

A bright girl in a shorthand school said to her teacher the other day after a test of speed in which she had not succeeded in taking all the dictation: "Mr. —, I could have taken it all if I had only known how to write the words." She was right. When one knows how to write all the words there is abundance of time to write them, even at the rate of 150 words a minute. But hesitation over one word will lose the time of writing ten words, and sometimes putting the thought on the outline drives everything else out of one's mind.

A letter recently published in one of the shorthand magazines would be amusing if it were not sad. The writer complains that her employer and dictator expects her to understand the meaning of what he dictates, and to the unparelleled requirement she makes answer that she has quite enough to do to take down his words without understanding them. This is the sort of amanuensis that lowers the profession in the esteem of intelligent people. With such an estimate of the duties of an amanuensis, what can be expected but unthinking and therefore unsatisfactory work? Five dollars a week is ample compensation for such services. What the business man wants is an amanuensis who knows not only how to write but what he writes, and who after taking down a letter in shorthand can without referring to his notes give the gist of it. An amanuensis who is satisfied to write and read notes in a mechanical way, reading one word for another that has the same outline, without regard to the sense, leaving little inaccuracies of the dictator uncorrected—in short, exercising no "gumption" in transcription—is no amanuensis, but a machine, for which business men have very little use in the present and will have none at all in the future.

A shorthand reporter should be clever and intelligent. There is a story told of an uneducated reporter who is said to have rendered the well-known Latin quotation, "*Amicus Plato, amicus Socrates, sed maior veritas*," as follows: "I may cuss Plato, I may cuss Socrates, said Major Veritas." Elihu Burritt, the learned blacksmith, once closed an address with this sentiment: "Labor—thought-honored labor—may be the only earthly potentate that shall be crowned on this continent." He was surprised and disgusted to find it printed in the next morning's paper: "Labor thought-honored, may be the nail lately patented shall be crowned on this continent." Rev. Dr. Edwin H. Chapin was one of the most rapid speakers of his time, and he was a terror to the general run of reporters. Once, in a sermon, he used the following language: "Christianity has been the ordainment of freedom in all ages." The ignorant reporter rendered it thus: "Christ has been the horn-hoofed of freedom in all ages."—The Writer.

How long does it take to learn shorthand, you say? Well, that depends on what you want to learn it for. If you want to be a court reporter, in which case you will have to report just exactly what the speaker says and nothing else, it will take you two or three years to learn. But if you merely want to report political speeches, in which occupation you simply look wise while you make hen tracks, and then go to the office and write down the speech from memory, making the speaker say whatever you think will please the managing editor and hurt the other party, about six weeks' light study, with intervals of recreation, will be a thorough university course.—Burdette.

A simple knowledge of shorthand and typewriting at the present time is almost worthless. The stenographer, to be successful, must now be able to take from dictation a good rate of speed, transcribe, spell and punctuate correctly, and above all use grammatical language. The shorthand writers who possess all of these requirements will surely succeed, while the drones and those who lack the requirements must give place to them.—G. I. Tibbitts.

It is not the gentle winds and the summer sea which prove a craft's seaworthiness. The lowering clouds, the heaving billows, the roaring gale, the raging storm, the breakers, the rocks, often tell a sad tale of shipwreck. So in the experience of the stenographer, that general ability which comprises a thousand traits, such as ready wit, perception, grit, common sense, a well-balanced mind, coolness, keen hearing, thoughtfulness, adaptability to circumstances, common sense, &c., is often of greater importance than merely high speed.—G. H. Warren Shippey.

In order to write fast you must first of all have the ability to think fast. You must think all around the speaker's words and meaning. As to your phonography, you must think fast and decide instantly and persistently. If you are not a fast thinker you must become one, or else remain a slow writer. Keep cool, think rapidly and decide promptly.—Manson News.

When the *of* tick was adopted, proximity for *of* was abandoned; therefore, proximity is used only for *con*, *com* and *cum*, according to Munson. There is always a slight hesitation in writing words with less than the ordinary space between them, and it is a question whether it would not be well to use the dot and the preface above mentioned and discard proximity altogether.

CONTRACTIONS, WITH DERIVATIONS (Continued).

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| inalignity | Language |
| indispensable | large |
| infer | legislature |
| influence | length |
| inscribe | long (adj.) |
| insurance | |
| intelligence | Malignant |
| intelligent | manufactory |
| interrogatory | manufacture |
| is | manufacturer |

7

| | |
|------------------|--------------|
| pecuniary | principal |
| people | privilege |
| performance | probability |
| perpendicular | probable |
| perpendicularity | proportion |
| phonographer | public |
| phonographic | |
| phonography | Qualify |
| plaintiff | |
| plenipotentiary | quarter |
| popularity | question |
| possible | |
| practicable | Recollect |
| practical | recollection |
| practice | recoverable |
| preliminary | reference |
| prerogative | regular |
| preservation | regularity |

6

| | |
|-----------------|-------------|
| Massachusetts | now |
| member | number |
| memoranda | |
| memorandum | |
| misdeemeanor | object |
| mistake | object |
| Mr. (mister) | objection |
| mistook | observation |
| movement | oh |
| | opinion |
| Neglect | opportunity |
| never | owe |
| nevertheless | |
| new | Parliament |
| New York | part |
| next | particular |
| notwithstanding | peculiar |
| November | peculiarity |

8

| | |
|-----------------|--------------|
| religion | satisfactory |
| remark | Saviour |
| remember | September |
| | several |
| remembrance | shall |
| represent | should |
| representation | signify |
| republican | |
| repugnant | similar |
| responsibility | similarity |
| responsible | singular |
| resurrection | somewhat |
| Rev. (reverend) | southern |
| revolutionary | speak |
| Roman Catholic | special |
| | spoke |
| San Francisco | subject |
| satisfaction | subjection |

Practical Teachers and Penmen.

C. M. Robinson

The gentleman whose portrait is shown on this page is the proprietor and active head of the Union Business College, La Fayette, Ind. In this occupation he has been engaged for six years, and the quality of his labors is attested by an attendance at this time of more than 200 pupils, representing half a dozen States. During the same period Mr. Robinson has been also actively engaged in teaching writing in the public schools of La Fayette, and his efforts have been rewarded with a marked degree of success.

Mr. Robinson is a young man, thrifty, pushing, discriminating. He is a good, strong penman and possesses qualifications of a high order as a teacher. Personally he is genial and a man of many friends. The community with which he is identified is proud of him, and very justly so.

Handwriting of Authors.

According to a well-known literary authority, Joaquin Miller is one of the few who write so it is impossible to read the manuscript. Swinburne is another. There is a manuscript poem of his that it is impossible to read entirely. Some verses will read along quite fluently, but others are illegible. He probably writes with a quill pen, and a bold one at that. His letters have no shading, and he is not particular about dotting his i's or crossing his t's.

Walt Whitman writes a very characteristic hand—big, badly-formed letters; careless, but very distinct. He also uses a quill. A letter of Ruskin's looks as though he might have written it with the point of a pin, but it is very easy to read. The words stand a good distance apart, occasionally joined by the crossing of a t. "You're in haste, Kate Field," written in a square, bold hand, is very characteristic and easily recognized under any circumstances. One could hardly form a proper idea of Julia Ward Howe from her barely touching the paper, and bears the marks of haste. It is not hard to decipher, however, except the Howe in the signature, that might as well be anything else.

Now comes the worst writing imaginable. It is a page of manuscript in one of Mrs. Oliphant's stories. If she had written it with the point of a hair, the strokes of her pen could not be any finer. When this manuscript was first received in New York some six years ago the printers refused to set it up. They declared that they could not read it. George Macdonald writes a large, manly hand, with bold, black strokes and unmistakable signature. Robert Buchanan writes an easily read, affectively literary hand, as though he were trying to be unintelligible, but he put little curlyeys on his letters that are rather boyish. William Witter, of the New York Tribune, writes the most remarkable hand of all. The letters look like forked lightning. His directions on an envelope are very plain, and you begin the letter swimmingly, but, before you know it, you are brought to a stand-still. His penmanship, for all this, is pretty as well as unique, and there is something quite poetic about it. Journalists are more apt to write badly than authors, for they write under pressure. They should write better than any one else, or at least more distinctly, for the reason that there is no time to revise their proofs. Horace Greeley and ex-Governor Briggs have long had the pain for writing the most miserable "copy" that printers ever had to handle. There is a specimen of Governor Briggs' writing in almost every printing office in the country, preserved as a curiosity.

An English Printer's View of Bad Writing.

"News Printer," writing to the *City Press*, makes the following remarks upon the above subject: "The art of writing (if it can be so called) is, I regret to say, studied by very few bell clerks, and, not

to his earnings whether he has 'copy' with which he can go straight along, or manuscript which is written in some style as to cause him, every few minutes, to stop work, and endeavor to make out the crabbed hieroglyphics of the so-called 'writing.' Nor must the innocent reader of your note, or of these lines, imagine



C. M. Robinson, Proprietor of the Union Business College, La Fayette, Ind.

withstanding the immense amount of writing that is done for the *Press*, and the large number of persons whose vocation consists of putting their (and other people's) thoughts and utterances to paper, the unfortunate compositors and 'Press

that eminent men, or men clever in various branches of learning, are any better than other people. Indeed, to us poor 'slaves of the press,' the rule seems to be that the more clever and talented a man is, say, as a writer, doctor, lawyer, theologian, politician, &c., the worse and

too much of your space, but I would mention one or two cases bearing on this subject. An author who had written a book and had it printed refused to pay for the numerous corrections with which he was charged; and on the case going into court, the judge declared that the writing was so bad and illegible as to justify the printer in charging for the consequent corrections. Another instance is that of the penmanship of a celebrated writer a few years ago. The compositors could not read the writing, and the author arriving on the premises while the unravelling of the puzzle was proceeding, the manuscript was submitted to him, but he was totally unable to read his own handwriting! In conclusion, I but a week or two ago received a letter from an M. P., and it had not known who it was from, it would have been impossible to have understood the signature! Nevertheless, a ray of light pierces the gloom in the existence and growing use of the typewriters."—*London (Eng.) Effective Advertiser*.

Ink Fresh from the Plant.

Write Your Will With "Chancé" and the Writing at Least Will Stand.

There is a plant which grows in New Granada which, if it could be only grown in sufficient quantities, would not only be of incalculable value in a monetary sense, but an aid toward lightening the labors of the ink manufacturer. It is commonly known as the ink plant, and the juice is used without any preparation. According to the traditions of the country, its properties seem to have been discovered during the Spanish administration. A number of written documents destined for the mother country were embarked in a vessel and transmitted around the Cape. The voyage proved to be an unusually tempestuous one, and as a consequence, the documents became saturated with salt water. Those written with the ink of chemistry became nearly illegible, while those written with "chancé," as the name of the juice of the plant was known, remained unaltered. As a result of this discovery, a decree was issued that all Government communications should in the future be written with the vegetable juice. The ink is of a reddish color when freshly written, becoming nearly black after a few hours, and it has the recommendation of not corroding steel pens as readily as ordinary ink.

THE OPINION OF AN ENDOSEER.—"Your Compendium has been of incalculable value to me in making my designs." This is the verdict of Charles H. Blakelee, engrossing penman, New Haven, Conn. Hundreds of the leading ornamental penmen of the country have said the same thing in one way or another. The fact is no pen artist can hope to get along without it. The price of the Compendium is \$3. We give it as a free special premium for a club of ten subscribers (each with regular premium). We are now making a special offer of the Ames Compendium and the new Spencer Compendium (price \$7.50) for only \$8.

Microscopic Penmanship.

A card of the size of a postal card was recently sent to THE JOURNAL office by William A. Shaw, of Philadelphia, stenographer to ex-Attorney General Wayne MacVeigh. Mr. Shaw claims that one surface of the card contained 5062 words, comprising the text of the Gospel from the first word to the word "him" in the 27th verse of the ninth chapter. The writing is so minute and close together that the card, presented to the casual glance an unbroken black surface. As for the number of words, 5062, we haven't counted them, but it seems to us there might as well be a word for every body on earth can ever hope to read with any implement short of a Lick telescope, it certainly doesn't matter.

Conundrum Contest.

The New York *Evening World* has been stirring up the punsters with a conundrum contest for a prize. Here are some of the offerings of the jolly jokers:
Why do the reuniminations of married couples resemble the sound of waves on the shore?
Because they are murmurings of the tide.
Why is a teacher like a hookback?
Because she polishes the understanding.
Why was Samson like a Turk?
Because he was a Muscle-man.
Why was Noah the greatest financier (that ever lived)?
Because he floated a limited liability company when all the rest of the world was in liquidation.
What public singer draws the best?
The mosquito.

La Fayette Ind. March 1889.
R. C. D. Jones
205 Broadway N.Y.
Enclosed please find
list of subscribers to the
Penman's Art Journal and Mon-
ey order to pay for same.
Our students are much pleased
with the Journal.
Very truly yours,
C. M. Robinson.

Photo-Engraved from Letter Received from C. M. Robinson.

readers' can give overwhelming evidence as to the illegibility of handwriting. Now, sir, this is a great loss to the compositor. It makes a serious difference

more illegible is his handwriting. It seems as though they studied everything but this. Why some writers it really means being educated up to the point of rendering their writing. I hope I am not taking up

Lesson in Flourishing by C. P. Zaner.



Flourishing.

BY C. P. ZANER.

Flourishing, like fiction, appeals strongly to one's imagination, and like poetry, to one's sense of harmony. Like the former it is fascinating, and like the latter inspiring.

Knowledge and skill combine more closely in this than any other art. Without the former the latter can be employed only in aping others; without skill knowledge is as a candle under a bushel.

The three essentials in flourishing are grace, harmony and artistic beauty. The first is that which rounds the curves; the second arranges the curves in one harmonious whole, and the last adds the shade and polish to that which grace and harmony have so pleasingly arranged. Grace is produced by skillful motions; harmony by study and artistic beauty by taste.

If you have a good knowledge of art and can write skillfully you will have little or no difficulty in learning to flourish—in fact, you will find the road to the "palace of flourishing" pleasant and easy. But without this knowledge and skill you will find it a very tedious and difficult art, with but little recompense in the end other than a few recommendations stating that "while your work is very graceful it is not natural," or "while your flourishing is very beautiful your writing is poor."

And were I to advise any one on this subject I would say, be proficient in writing, learn engraving, practice drawing, study portraiture, and, lastly, add the graces of flourishing. The latter serves as a capshaft, but it won't do for a foundation.

To achieve success we need the practical elements of art; to appreciate it we need the beautiful. Flourishing is ornamental rather than practical. It consists of a series of strokes made rapidly and gracefully. A stroke made slowly is not flourishing—it is drawing; yet it may be in the form of flourishing.

The fascinating and inspiring qualities of this art lie in the skillfully made and gracefully curved strokes. To watch the pen of an artist at flourishing move gracefully off, and with a few strokes make with almost magic rapidity some form in idealist's domain seems almost miraculous, but it is not; it is the product of skill.

For those who desire to learn flourishing I have arranged herewith copies for practice, beginning with the simplest exercises and ending with a design. All strokes representing freehand rapid work were made as represented, and should be practiced in the same manner.

Hold the pen (as illustrated) between the thumb and second finger, both of which should be well curved, the former at the point marked *x*, so as to allow the end of each to come squarely against the holder on opposite sides close to the pen. The holder should rest against the first finger, which should be held well out from the rest, and the little finger should serve as a sliding rest for the hand for ordinary work, but for large bold strokes it will be necessary to allow the hand to rest on the pisiform bone marked *o*, in order to prevent the finger coming in contact with freshly-made shaded strokes.

Make all shaded strokes from the body at an angle of sixty degrees. Make all strokes freely and firmly, and the shaded ones with more force and positiveness than the light ones. See that both teeth of the pen press upon the paper evenly, so as to make a smooth shade and a strong line, and prevent the flipping of ink on the light strokes. Do not get discouraged if you fail to execute the designs as well as the copies, but persevere. Patience, steady and practice will produce the desired results.

Take one design at a time and work faithfully at it until you secure a harmonious effect. Study simplicity, harmony and design. Be earnest, be progressive, be original. Make but few strokes, and make them freely, firmly and harmoniously.

PENMAN'S ART JOURNAL.

D. T. AMES, Editor and Proprietor.
35 BROADWAY COR. FULTON ST., New York

Advertising rates, 30 cents per square line, \$2.50 per inch, each insertion. Discounts for terms and cash. Special estimates furnished on application. No advertisements taken for less than \$2.

Circulation last year over 15,000 per issue.

Subscription: One year \$1; one number 10 cents. Two samples except to loan, full agents who are subscribers, to send them in taking subscription. Premium list on p. 61.

W. H. Horwath, of the Brantford Business College, Brantford, Ontario, is THE JOURNAL's accredited agent in that city and vicinity.

New York, April, 1889.

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BULLETIN BOARD.

The Flourishing Contests.

A number of well-known penmen have signified their intention of competing in THE JOURNAL's second great flourishing contest, as announced last month. Others who intend to enter will oblige by notifying us. The prizes offered are as follows:

\$25 for best flourish.

\$10 for second best.

AMES' COMPENDIUM for third best.

A penman may submit as many specimens as he likes, but can only take one prize. Conditions of contest same as in THE JOURNAL's first flourishing contest, and prize to be awarded by vote of THE JOURNAL's readers.

Some of Next Month's Attractions.

Professor Hoff's writing lesson (illustrated).

Teaching Writing in the Public Schools (second prize article), a spirited contribution, by F. J. Toland (illustrated).

Kibbe's instruction in pen lettering (illustrated).

Two large plates of engraving (one by new process).

Page lesson in flourishing (illustrated by two beautiful designs), by Fielding Schofield.

Ornamental specimen by A. E. Dewhurst. General illustrations by THE JOURNAL's staff and others.

EDITORIAL COMMENT.

THE INTRODUCTION to Mr. Hoff's series of lessons in writing, printed on another page of this issue, gives promise of something out of the common in writing-lessons and something very valuable to students and teachers of writing. The en-

gravings to illustrate the series (many of which we have in hand) are fully up to the text. They will be used freely, and the series of lessons, if the editor's 30 years' experience in this line counts for anything, will make a very decided impression.

WOULD IT NOT be well in arranging the date of the next meeting of the Business Educators' Association to make it either just before or just after the meeting of the National Educational Association? The latter will be in session at Nashville, Tenn., from July 16th to 20th, inclusive. The Business Educators are to meet in Cleveland, Ohio, at a time to be fixed by the Executive Committee, of which Mr. E. R. Felton is chairman. The two cities are not far apart, and it is more than likely that many teachers would be glad of the opportunity of attending both conventions. The matter is respectfully brought to the attention of the Executive Committee of the Business Educators' Association.

A NUMBER of PAPERS were received for competition in our Prize Class, No. 2, "Teaching Writing in the Public

from him printed in the March issue of THE JOURNAL. Mr. Steele's article was as follows:

EDITOR OF THE JOURNAL:

Allow me to make the suggestion that the readers of THE JOURNAL "chip in" and help make up a handsome purse to be divided into, say, three prizes for the best design and work suitable for a large specimen piece. This, I think, would bring out the best workers in the profession in larger numbers than heretofore. I would like to see a first prize of at least \$50, and am willing to start it with \$5. It is worth something to design and execute a really good, large piece, and prizes suitably large fall heavily on one man—even an editor.

Respectfully,

F. G. STEELE.

Cambridge, Ohio.

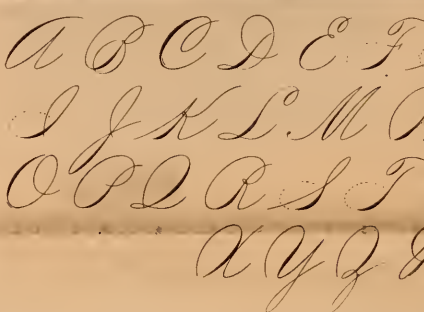
The size of the entrance fee would, of course, be governed by the number of competitors and the aggregate of prizes. With \$50 as a first prize, \$15 would do for the second and \$5 for the third. This gives a total of \$70, to raise which would require 14 contributors at \$5 each. This we may regard as a minimum number, as a larger entrance fee would be practically prohibitory. Of course THE JOURNAL is ready to do its full part in contributing to



New Use for the T-Square (Being a Gratitude Domestic Hint to the Writers of Artist Penmen, for Which we are Indebted to "The Bookkeeper.")

thank J. A. Crawford, teacher of penmanship in the Hillsboro, Ohio, College; J. L. Burritt, A.M., Bayonne, N. J.; G. H. Chopin, Jacksonville, Fla.; and J. L. Stewart, Muscatine, Iowa.

Now, cannot some of the other readers of THE JOURNAL further extend the list? We should like also to know the names of



Engraved from Pen Copy Executed in the Office of THE JOURNAL. Work of this Kind Executed from Copy Furnished or from Copy Made by us, in the Best of Style.

Schools." No two of the competitors designated the same judge, so that in that respect there was no choice. The labor of reading and judging so many papers was quite formidable, causing us some embarrassment at first. Finally we communicated with each of the competitors to know if Mr. B. F. Kelley, of THE JOURNAL staff, would be accepted as judge. The choice was approved by all the competitors, and he was therefore selected. Mr. Kelley has had years of experience in just the kind of work he was called to pass upon—teaching writing in the public schools—and no better judge could have been chosen. Most of the papers submitted were type-written. Mr. Kelley was not aware of the authorship of any of the papers submitted for competition, nor will he know the name of the prize-winners until he reads them in THE JOURNAL.

Shall We Have an Ornamental Prize Contest?

TREASURY DEPARTMENT,
WASHINGTON, D. C.,
March 26, 1889.

MY DEAR MR. AMES:
In relation to the prize contest suggested in your last issue, I would like to contribute whatever sum may be decided upon as an entrance fee, and to submit a pen drawing for such contest.

Will you advise me on the subject?
Yours very truly,
J. W. SWANK.

The above relates to an ornamental penwork contest suggested by F. G. Steele, Cambridge, Ohio, as outlined in a note

the purse. The cost of engraving a page specimen alone is nearly \$20, and the cost of engraving three or four, possibly half a dozen, such specimens is a very considerable item.

As the matter now stands, we will say that there is \$10 subscribed toward a necessary purse of \$70. If any other readers of THE JOURNAL with a penchant for the ornamental in pen art feel inclined to enter into such a competition we shall be pleased to hear from them.

Special Writing Teachers.

Several friends have, during the past month, forwarded to us supplementary lists of special writing teachers in the public schools. Any further additions will be greatly appreciated by the editor.

Besides the cities enjoying such writing teachers, given in the March number of THE JOURNAL, by Mr. Thomas Powers, Watertown, N. Y., we have the following to register:

| | Salary per annum. |
|----------------------------------|-------------------|
| Chillicothe, Ohio..... | \$1,000 |
| Washington C. H., Ohio..... | 400 |
| Hillsboro, Ohio..... | 500 |
| Kenton, Ohio..... | 500 |
| Augusta, Ga..... | 400 |
| Saratoga, N. Y..... | 400 |
| Decorah, Iowa..... | 400 |
| Boston, Mass. (High School)..... | 400 |
| Grand Haven, Mich..... | 400 |
| Ithaca, N. Y..... | 1,200 |
| Ottumwa, Ia..... | (about) 1,000 |

For these additions and for other pertinent information the editor has to

the special writing mistresses when that is practicable.

EDITOR OF THE JOURNAL: In the list of towns employing special teachers of penmanship you have omitted Grand Haven, Mich. I would be interested in knowing the proportion of women to men as special teachers. How many in the list are required to teach bookkeeping with the penmanship? How many teach both drawing and penmanship?

In Muskegon, Grand Haven and Grand Rapids the special teachers are women, and in the first two teach bookkeeping also. The teachers of singing and drawing in Muskegon are both females.

The Puzzling Signature.



The only correct solution of the intricate signature printed in the March number of THE JOURNAL is from J. H. Bachtoe-Kircher, Princeton, Ind., who writes that he has "never seen the signature." The name is Silas P. Yount.

A number of subscribers made guesses more or less inaccurate. E. Bowers, manager of the Union Publishing Company, West Bowersville, Ga., thought it might be Silas P. Sonmi or Silas P. Jordt. To E. M. Crase, 3521 Wallace street, Chicago, the hieroglyphics looked like they might be meant for Silas P. Yount. E. C. Frizzell, New York, read the address Silas Horner, while Charles Watson, 111 Greenwood avenue, Baltimore, Md., figured it out into Silas Horner.

readers of THE JOURNAL a great favor by forming us respecting it.

JOURNAL PREMIUMS FOR '89.

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For more elaborate descriptions and richly illustrated list send ten cents for *THE JOURNAL* for December, 1888.

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For \$1 we will send *THE JOURNAL* one year with choice of the following elegant premiums free:

| | |
|-------------------------------------|--------------|
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| Four-lined Star | 24 x 32 |
| Cumulative Picture of Progress | 24 x 32 |
| Grant Memorial | 24 x 32 |
| Garfield Memorial | 24 x 32 |
| Family Record | 18 x 22 |
| Marriage Certificate | 18 x 22 |
| Grant and Lincoln Eulogy our newest | 24 x 30 |

These premiums are without exception careful reproductions of some of the most elegant series of penwork ever shown in this country. Price by mail, 10 cents each.

In place of any of the above, a subscriber remitting \$1 for *The Journal* may receive as premium a package of *Ames' Copy Slips*, or a copy of *Ames' Guide to Practical and Artistic Penmanship*, bound in paper, or the same in cloth binding for \$1.00. Both the *trade* and *Copy Slips* have reached a tremendous sale, and are taught from in some of the leading business colleges and classical schools of this country and Canada. They contain everything necessary to make a good, practical business penman of a person of average intelligence. For \$1 we will send *The Journal* one year, the *Guide* in cloth and a copy of the *standard Penmanship*.

Special Premiums for Clubs.
To stimulate those who interest themselves in getting subscriptions for *The Journal*, we offer in terms of valuable copies of our premiums to those who pay for their time and trouble. Under this arrangement each subscriber will also be entitled to the choice of the *regular* premiums enumerated above, the extra premium going to the sender of the club. Where premiums are sent by express the receiving party will have to pay the express charge.

For \$2 we will send two subscriptions and an extra premium of *Ames' Guide* in cloth.

For \$3, ten subscriptions and a copy of *Ames' Copy edition of Practical and Artistic Penmanship*. The price of this superb work, recognized as the standard, is \$1. We have heretofore sent it with a club of ten.

For \$3 two subscriptions and a quarter-gross box of *Ames' Best Pens*.

For \$5, two subscriptions and a book of *Illustrations and Readings*, comprising nearly four hundred standard selections suitable for entertainments, private readings, etc.

For \$5, six subscriptions and the *Wonder Camera Photographic Outfit* by express. This outfit contains all that is needed to make a complete photographer.

For \$9, nine subscriptions and the *Unique Relief Outfit*, by express.

For \$10, ten subscriptions and the celebrated *Fluorite Rifle*, Remington action, oiled, case, harnessed, pistol grip, checkered, twenty-two caliber, sent by express.

For \$25, twenty-five subscriptions and an elegant breech-loading double-barreled *Saw Gun*, with complete loading set.

For \$30, thirty subscriptions and a fine extra heavy rolled gold-plated Watch, elegant hunting case, plain or engine turn back or front, with or without monogram. It has a sweep second movement and stop action set. Sent by express.

For \$3, two subscriptions and choice of two hundred *Popular Works*, Alta edition, comprising poetry, travel, history, geography, adventure, fiction, etc. These books are beautifully bound. List of over one hundred of them in *THE JOURNAL* for February, 1889.

For \$17, seventeen subscriptions and *Dekens' Complete Works*, fourteen volumes, handsomely bound. By express.

Penmanship.
A present subscriber seeking subscriptions need only any of the above special premiums may include his own reward among the number. In that case his time will be extended on our books for one year, whether his present subscription is out or not. A person working for a club to secure an extra premium may send his subscriptions as he gets them, and the club will accept the credit and the extra premium sent when the requisite number of subscriptions have been received. The club worker, however, must notify that he is working for an extra premium, so that we may give him credit for all the subscriptions he may send. Unless he does so, we will not recognize his claim.

There is absolutely no chance for a club worker to lose any part of the fruit of his toil. In no instance, he should start out to send us thirty subscriptions for the Watch, and should only succeed in getting ten, or even five, that he should be entitled to receive the Fluorite rifle or any five of the special premiums offered for two subscriptions, and so on.

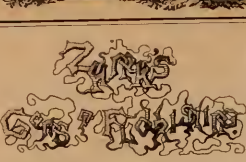
To any present subscriber who will send us one subscription (not a renewal) and \$1.00 per year, we will send *The Complete Book of Home Amusements*, a splendid volume of entertainment for the home circle and social gathering. The subscriber also gets his choice of our regular premiums.

To any present subscriber who will send us two new subscriptions (not renewals) and \$2.00 per year, we will send our *Penmanship Cyclopedia*, one of the best books of universal information in print. Each of the subscribers will also be entitled to choice of regular premiums.

We want agents everywhere to take subscriptions and sell our specialties.

D. T. AMES,

205 Broadway, N. Y.



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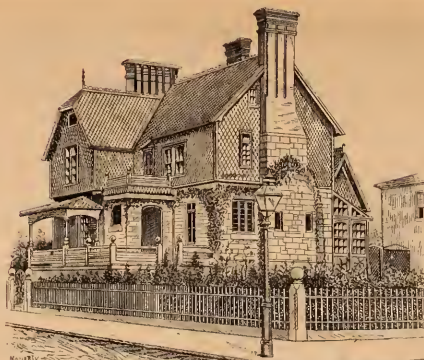
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6th.—Each book contains four pages of practice paper—one-sixth more paper than in the books of any other series—and the paper is the best ever used for copy books.

7th.—Business forms are elaborately engraved on steel and printed on tinted paper, rendering them very attractive to the pupil.

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VOLUME XIII—No. 5

One or both of these diagrams are placed upon the board to show how few letters

Chart 3 compares the pointed oval and the ellipse, showing the difference in their form and slant: introduces the inverted,

After presenting it thus, we then show pupils that *three* words—Printed, Painter and Painting—embody every letter and combination found in the twenty. These three are then left as copy, with instructions to produce all the others, using these as a guide or text. This saves setting twenty copies, and does quite as well.

NOTE.—The charts shown in this lesson are about half again larger than standard writing. The originals were too large to admit of further reduction. They illustrate quite as well, however, Prof Hoff's meaning and pur-

A New Scheme for Business College Men, Nibs Inkwell, Inventor.



THE BOGTOWN Business College, Institute of Short-hand, Type-writing, Correspondence and School of Transcontinental Languages and Literature has

long been known for its business enterprise and enthusiasm manifested in gathering in from the highways, hedges and cranberry swamps of Buck County and Pungo Crossroads the unsophisticated boys and girls.

A JOURNAL reporter who recently visited Bogtown to examine the methods of advertising was greeted by a very young man wearing a Robert Esmere collar and a bland smile, but without pleasing in the extreme (distance). It was Prof. Nibs Inkwell, principal, proprietor, president, secretary, treasurer and founder of the Bogtown Business College, Institute of Short-hand, Type-writing, Correspondence, School of Transcontinental Languages and Literature and International Pen Art Hall, Wellaware, Ohio. Selah!

"I called," said the reporter, "to get an insight into the methods of advertising employed by this college, for the readers of THE JOURNAL."

"It is contrary to the cast-iron rules of the institution to give any pointers to any one, JOURNAL reporters not excepted. I have him awake nights for ten years trying to devise a scheme that would bear me on its broad shoulders to an achievement that would make the world marvel and stand agape; and now that I have accomplished my object I am the last one to give it away. It is a secret that shall be an heirloom, and when I die my little son, Prince Inkwell, will inherit it along with my vast wealth."

At this juncture a man with one suspender slung over his shoulder, a quantity of dried clover blossoms in his hair and a purpose in view, tripped heavily into the office in a pair of cowhide boots and blue overalls.

"Be you the principal of this 'ere college?"

"Enjoy that distinction," replied the affable Professor.

"I got a boy," continued the farmer, "that wants to go to business college—"

"Ting-a-ling, ting-a-ling, ting-a-ling!"

"Hello! Yes, this is the Bogtown Business College. What do you want?"

A book-keeper? Sorry, but we just sent out the last young man we had who was qualified. The demand goes way ahead of the supply. Call next week and we may help you then. Good-bye."

"You want to send your son to college, do you? Well the sooner—"

"Ting-a-ling, ting-a-ling, ting-a-ling!"

"Hello! hello! Yes, this is the Bogtown Business College; who are you?"

Oh! Mr. Brown, cashier of the Bogtown Seventeenth National Bank. Type-writer? No. I am afraid we have no one in school at present who could—well, let me see—why, yes, we can send you a young man to-morrow. Will that do? Good-bye, Mr. Brown."

"As I was saying," continued Professor Inkwell, "the sooner you send your son here the sooner he will be ready for a pos—"

"Ting-a-ling, ting-a-ling, ting-a-ling!"

"Hello! hello! Bogtown Bucket Shop? No, we can't send you a book-keeper like the two we sent you yesterday. Glad you like them and are going to raise their salaries to \$150 per month. Come in on Saturday and see what we can do. Good-bye."

"As I was saying," continued Professor Inkwell, "the sooner you send your son here the sooner he will be ready for a pos—"

"Ting-a-ling, ting-a-ling, ting-a-ling!"

"Hello! hello! Bogtown Bucket Shop? No, we can't send you a book-keeper like the two we sent you yesterday. Glad you like them and are going to raise their salaries to \$150 per month. Come in on Saturday and see what we can do. Good-bye."

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As this lesson is intended to be miscellaneous rather than elementary or serial, I will give only a few introductory hints previous to a regular study of the designs before us.

The positions usually taught for holding the pen are all good, but my favorite one is to throw all the fingers back of the holder and to leave the third and fourth out free, instead of curling them under the palm; the side of the hand near the wrist or side of little finger acting as sliding-rest. In any instance, keeping the wrist well bent back, as if trying to make back of hand touch the cuff or coat-sleeve. Ad-just paper with left hand to suit stroke, and as often as occasion requires change position of arm, but never of hand or pen, except occasionally when making delicate parts like an eye or putting in filigree work. Keep the arm as light and the elbow as limber as possible. With a firm hold upon the pen throw on each stroke with a decided, swift motion; and it is often well to make several imaginary strokes previous to the real pen-stroke.

At first practice upon hair-line and lightly-shaded exercises, to acquire freedom and regularity of movement, as well as deflection of touch and accuracy of form. Making too long, hard, or heavy shades is a common fault; it not only retards the motion, but like too much shading, spoils the pleasing effect. Pupils, in their love to see and feel, as it were, the flow from the pen, and in their admiration of some master-hand throwing off deep and heavy strokes, and their desire to imitate him, often mistake the flow of ink for real skill, and neglect just the practice which would give what they most covet. Persevere in the practice mentioned, cultivate a light, elastic touch and movement, know just what you are to do, then, confidently and fearlessly, strike out, and you will soon develop the light, forcible stroke so fascinating. Again, students are too apt to crave something new or pretty, rather than what is most helpful, too eager to attempt a whole before they can make a part. It is a great mistake to leave the elements half mastered for something more to the fancy. Remember, a rover makes little headway, and that your success depends largely upon how well you master the fundamental principles. To produce the difficult, and that you must first learn to handle the simple. Having done this to at least a fair degree, you are ready to take a new step, the study of form, and to weave the elements into varied shapes. At first copy simple yet correct designs from acknowledged masters. Mentally practice sketching leaves, twigs, flowers, etc., which later you may combine to advantage with your flourishing, and thus plant the seeds of originality and designing. This takes us to the

LESSON IN HAND.

The specimens herewith presented are original in design, executed for the first time, at a single attempt and very quickly. However much time and thought may be given to the designing of an off-hand piece, its execution requires comparatively little time. To do a thing off-hand means to do it quickly, and when there is a great expenditure of time, be assured that much of the work is not off-hand but slowly and laboriously drawn.

The upper design containing the pheasant-like bird and lettered hand furnishes an illustration of what is usually termed "pure flourishing." Aside from the lettering it requires no sketching or penciling, and is designed to serve as a copy for practice in reproduction without directions.

The piece on next page, our main study, also represents a pure off-hand design, though it consists not merely in a labyrinth of lines, but employs in combination a sufficient amount of off-hand sketching to give beauty and variety of design. Such scope and freedom should be encouraged and given all pupils of an advanced grade or to those capable of utilizing it, and for such is this lesson intended.

The first step toward reproducing any given piece is to fully analyze, consisting of more than one thought or subject, is to take it apart, or in other words to analyze it. Examining the design before us, we find it contains a bird, twigs, buds, blossoms, leaves, grasses, streamer and filling lines, and that its whole is in a diamond-like outline. We must notice that the bird's foot marks about the center of the piece, so that the whole bird should be thrown off-hand and at once completed just above the center point of your board or paper. You will find no marked difference between this bird and any you may have made, aside from the short tail and long tail, which liken it to the woodcock or snipe family. As our subject does not admit of entrance into special details upon bird-making, I would suggest a careful observance of proportion, naturalness and beauty of form. See that all parts correspond so as to present at least no marked deformity. Adhere to nature in all possible particulars. Many errors are made in this respect because of failure to conceive correct idea of each stroke or to represent nature most clearly; also, in failure to master the stroke so as to give correct expression to it. For instance, as the main strength of a wing lies in its forward part, the wing strokes can be made more natural as well as effective by means of short strokes brought forward as much as possible. Attention well to beauty of form, remembering the most beautiful is the most natural. Exercise care in making a shapely, well-rounded head, placing it

in a proper position relative to the body, in forming a foot that is natural and distinct, in giving life-like expression to the eye, but guard against so much precision as robs the whole of a natural poise and grace. Bear in mind that no amount of shading, no collection of smooth lines, can make a beautiful picture, bird or otherwise, when the outline is defective. Beauty of form or beauty of line with reference to form is first in importance.

The bird completed, the next step is to locate the buds and blossoms, the twigs, leaves and a few of the main grasses, noting their direction and distance from the bird, and to indicate them by sketching their outlines in part and faintly with pencil. Then sketch them in full with ink and finish with open and closed shading. The more off-hand you can make them the better will be the effect. The shaded or outer strokes of the grasses should be thrown on off-hand and the lighter or inner ones penciled more carefully to match without changing position of pen. The streamer was an after-thought.

It may first be lightly indicated and then inked or thrown in incidentally like the one you see. Now, the main features of the sign are all represented and only the filling lines left to be thrown in to taste and with respect to the contour of the picture. First sketch the diamond outline, then flourish within its border to your best knowledge, adding any finishing touches or strokes that may have been omitted. Never mistake confusion for beauty; let there be some orderly arrangement of each line. Skill consists not necessarily in the number of strokes put in a subject, but rather in what is represented by those strokes or how much can be represented with a few strokes. Not a little depends upon the design and the manner in which it is to be executed. It is to express nature more particularly, an open design is better; if to express art or pure ornament, more filling may be employed, and to secure a contrast much filigree may be pardonable. As a rule, however, it is better to err in the way of simplicity than by an over-abundance of lines.

DESIGNING.

When you have succeeded in skillfully imitating this design or have rendered it more perfectly, the next step is to see how you can vary it. This is a new design. By this line we saw a new combination of what is already given or a removal or addition of parts, according to some idea in your mind. Your thought or fancy may dictate. For instance, the outline might be changed to the form of a circle, an ellipse or a square by supplying appropriate strokes. The streamer could be irregular. Another style of bird may be substituted or the same made more elaborate, reversed or otherwise changed in position to make good use of your eyes. Leaves and flowers supplied; a scroll and quill take the place of twigs and leaves and the flowers, etc.

The next step takes us to designing is a creditable and important one, since creation is far ahead of imitation. One of the best helps I know of in this direction is to make good use of your eyes. Learn to see as well as look. Many strain their eyes looking who never sketch. Suggestions abound on every hand which, with thought and care, may be wrought into many a novel and beautiful design.

FIELDING SCHOFIELD.

de, and although we have over 1000 students in daily attendance, we can't graduate them fast enough to keep up with the de—"

Ting-a-ling, ting-a-ling, ting, ting!
"Hello! hello!! The Bogtown Wagon Factory? Yes, we can send you a bright young man in two or three months. His father is here now making arrangements

Balked by a Perpendicular Signature.

It is not often that Henry N. Willey, the polite clerk at the Grand Pacific, is nonplussed by any gag or trick perpetrated by the would-be funny guests that quarter themselves at this popular hotel, but one evening last week he was compelled to own up beaten. A serious-look-

ing always watches a man registering, and has accustomed himself to reading letters upside down, so that when he catches the first few letters of a man's name, he guesses at the rest, and when the guest has finished writing and looks up, Mr. Willey at once calls him by his name, though he appears to be looking at anything else but the book. In this way it makes no differ-

ence, and say, might I ask your name?" "Oh, excuse me," said the stranger, "I neglected to finish my signature," and, taking up a pen, made a horizontal dash at about the middle and in between the first three pairs of uprights, when the signature read, "H. H. Hill." Mr. Willey owned that for once he was beaten.—*Chicago Tribune.*

Uncle Sam's Strong-Box.

A glimpse into the Mammoth Treasury Vault at the National Capital.

The \$160,000,000 vault in Washington is the largest construction of its kind in the world. As it now appears it looks like a modern improvement on the old incision in Spain, Italy and Austria.

Descending into depths of the massive foundations of the Treasury, about 30 feet below the surface of the public thoroughfares outside, and crossing a dingy, dimly-lighted, bare apartment, a great square of steel, standing partly open in a steel casement, suggests the entrance to the new vault.

The door, about 8 feet high and 6 feet wide, is 6 inches thick, and weighs 5000 pounds, or 2½ net tons.

To move it on its tracks into its steel casing requires the desperate exertion of five men. A mechanical device is now being constructed to lessen the demand for this amount of muscle in handling the ponderous portal. A lock, 1 foot in diameter, resembling the highly-polished bottom of a dishpan, and operated through a combination of the most delicate mechanical appliances by means of a key throws the powerful bolts into the slots in the frame, and a time-lock holds them there against anything short of blowing up the building by the roots, until the door fixed for the mooring rounds of the official custodian of the vaults.

Passing through the jaws of this monster of human contrivance against burglarious attempts, the chill, damp air and iuky darkness suggest the strength and isolation of this vast treasure-box. It is 83 feet long, 30 feet wide and 12 feet high, surrounded by massive walls of masonry and brick 3 feet thick. In the dim light of a couple the wicker lattice-work of interlacing steel which forms the 16 cells, each 10 x 26 feet, may be vaguely seen. Around the inner cage leads a narrow corridor, where the custodian of the vault may make his rounds of inspection. Upon a transverse central corridor the cells open. Each door is fitted with an ingenious device for fastening, which will not catch until the door is entirely shut and the key removed.

Each of these cells will hold \$6,500,000, or 200 tons of silver dollars, or a grand total of 3500 net tons, equal to 100,000,000 silver dollars. If the corridors were used for storage this aggregate could be increased to \$128,000,000. Some practical idea of the extent of this treasure may be formed when it is realized that to transport it would require at least 1800 wagons

Silk Threads in Bank Notes.

The paper on which bank notes are printed is called "distinctive paper," being used exclusively by the Government for the printing of bonds and current notes. The mills where it is manufactured are at Glen Falls, Chester County, Pa. An agent of the Treasury Department receives the paper direct from the hands of the manufacturer, and every precaution is observed in order to prevent any loss. Short scraps of red silk are mixed with the liquid pulp in an engine. The finished material is conducted to a wire cloth without passing through any screens, which might remove the wicker threads. An arrangement above the wire cloth scatters a shower of fine scraps of blue silk thread, which fall upon the paper while it is being formed. The silk on which the blue silk is deposited is used for the back of the notes, and the threads are so deeply imbedded as to remain permanently fixed. Each sheet is registered, so soon as it is made.—*Rheobald's Sunday Herald.*



By Fiedling Schofield (Photo-Engraved). See Lesson on Preceding Page.

for him to go to school. I will place your application for a book-keeper on file. Good bye."

At this point of the interview the farmer pulls out his well-worn wallet and pays \$50 for a scholarship, promising to send his boy in on the morrow. While Professor Lokwell is showing him to the door the Journal reporter peeps behind the office desk—and there beheld the secret. An electric battery connected with the telephone and operated by a "button" under the Professor's foot.

ing individual, one who, it would seem, did not even know the nature of a joke, came in with satchel and umbrella, and taking the pen the ever-ready Willey always hands with a bow and a smile that twists his blonde mien into an acrobatic contortion, he made nine perpendicular dashes on the register. It may be said right here that Mr. Willey has the reputation of knowing everybody, but it is only his cunning that has earned it for him.

ence if a man comes there for the first time in his life, Mr. Willey will surprise him by putting out his hand and calling the proper name. On the occasion in question Mr. Willey was done up; he had never seen the man before and he could not make anything out of the straight lines. With his pet flourish beseeching the register around and said: "What price room do you want, Mr. —." Mr. —? By the way, what do those lines mean—

Shorthand Department.

All matter intended for this department (including shorthand exchanges) should be sent to Mrs. L. H. Packard, 101 East 23d street, New York.

The Morality of It.

The "law of supply and demand" is a beautiful law in theory and a pretty effective one in practice. It is, nevertheless, an unjust law in some of its aspects, and often makes its injustice felt to the collocation of it not to the moral regeneration of those who enforce it unwisely. As a general proposition we will say that the employment of a mature person at a rate of wages known to be below the cost of plain living is a moral wrong that must react upon the one who perpetrates it. Upon the principle that "something is better than nothing," and with the prospect of future advancement, it may be well sometimes to accept a mere pittance, and the employer in such case may be acting quite within the bounds of good business policy and fairness; but to reduce the employment market to the place of traffic in commodities without taking the higher considerations into account is a species of wrong which it becomes not only teachers and philosophers, but those who purchase and those who sell service, to contend against and repudiate.

At the present rate of "turning out" stenographers from the shorthand schools it may be inferred that the market will soon be supplied, and when there is an oversupply the natural result must be looked for—either a reduction in wages or the highest degree of excellence in those employed, to the exclusion of the incompetent. The latter alternative seems the most reasonable as well as the most desirable.

And, after all, what will remain a fair share of shoddy employers—those who look to quantity rather than quality, and to whom a dollar a week saved in wages will more than offset double the value in real service. The world will never be without dealers in chronons and nickelwork jewelry, and we may just as well settle our minds to the fact that a fair proportion of those who employ people to work will get them at the "bottom price," and run the risk of moral consequences.

It behooves those who are nimble to supply the public with good stenographers not to play into the hands of a set of sharp and unprincipled employers who rejoice in a possible gain in the clerk market, on the ground that it will enable them to keep down prices. There is nothing more common in the daily experience of shorthand schools than to receive requests from social assistance houses to have one or two stenographers apply for position. Usually such requests mean merely that the putative employer has a stenographer who desires and deserves an advance in salary, and he wishes to be able to say to him (or her) that he can get the work done at less wages. This is the *argumentum ad hominem* that settles the business. The good stenographer is kept at present salary, and the innocent applicants have unconsciously helped to promote a scabby trick.

It is not always easy to guard against this class of dilettante employers. It is a necessity of being duped twice by the same individual. In the absence of a rogue's shield to pilory these offenders, a little shrewd vigilance on the part of those who have services to offer seems to be called for.

Mr. Grove A. Gruman, of Minneapolis, furnishes for this number some photographic script which does him credit, both in selection of matter and in mechanical execution. A key is given here with

The Type-writer.

Among all the mechanical inventions for which the age is noted—and in the production of which we Americans lead the world, as admitted by everybody except a few stubborn foreigners—none, perhaps, has more rapidly come into general use and popularity than the type-writer. The pen-written business letter has become the exception. The wise author has his matter carefully copied on a machine before he sends it to the publisher. The foolish author still clings to that scraggy style of penmanship closely resembling the tracks of a penambulatory horse which is supposed to go hand in hand with genius; but he displays rare rejection and bitterness. A young and unknown author who writes any but the best of hands improves his chances of acceptance 50 per cent. by submitting his burning words neatly written on a type-writer.

Used in correspondence the type-writer has its slight drawbacks. Sometimes it is almost too plain. Those of us—and we are of the same legion—who have never mastered all of the orthography and punctuation of the English language had a trick when we wrote in hand with genius; but the poverty—of making the "a" which we had a lurking suspicion ought, perhaps, to be an "e" so that it would pass muster very well as either; and sometimes we slipped a quick, unobtrusive dot over it, so that if need be—worse coming to worst—it might slip in as an "i." This eased our consciences; there it was—if our correspondent called it wrong it was his own fault—*boni non sibi qut*, etc. With the type-writer nothing of this kind is possible. We can, and usually do, negligently fall into such errors at the door of the young lady who, unfortunately, so far is obliged to bear the same name as the machine she operates.

But the type-writer has its limitations. It was only a few months ago that a Boston young man was promptly rejected when he proposed to a young lady with a type-written letter. It served him right. The telephone is the very limit in these things. It was a New York young man who rang up the object of his affection with the telephone and said a hard-rival—a youth from Philadelphia—was trying to entertain her in the parlor, proposed, was accepted and ten minutes later sent a district messenger boy around with the ring. This was enterprise and the lady recognized it. The Boston man's effort was simply rashness; he might as well have given his lawyer power of attorney and sent him to ask the "low, sweet question." The type-writer will, perhaps, do in everything to come to the office and affairs of love.

To become expert with the type-writer in original composition requires much thought. It is, we are given to understand, somewhat difficult. After all, we don't if good poetry can be written on the machine. But this does not hinder the poet from copying his poem on the type-writer, and the *Tribune* takes it upon itself to speak for the great army of editors and ask him to do so. Shakespeare could not have written "A Midsummer Night's Dream" on a modern type-writer; the jingling of the bell at the end of each line would have disturbed him; he would have cut it away before the second verse and returned to the goose quill, though it must be admitted that he needed a type-writer about as badly as any one. Judging from his autobiography, it would seem that he must have lingered pretty well toward the foot of the writing class at the Stratford-upon-Avon school. We suspect that it was a good thing for Shakespeare that he never tried to get his living by running a college of penmanship. Tickets differ widely; Shakespeare wrote "Hamlet," yet his signature might frighten a timid person coming upon it suddenly. There are pro-

fessors of writing here in New York who can make beautiful penmanship birds and scrolls and capital "W's" and "I's" with feathers on their legs, still they cannot rhyme a couplet.

The type-writer is constantly growing in favor, and it does so. The time is coming when it will almost or quite as much supersede the steel pen as that has the good gray goose quill.—*The Tribune*.

The Philadelphia Stenographers' Association.

This association was organized April 5, and Francis B. Henperly is president and Henry C. T. Mose for secretary. It is composed of practical stenographers. Any stenographer who has used shorthand for practical purposes for six consecutive months or is able to write 75 words a minute and read it correctly is eligible to membership.

The association intends to have club-rooms located in the central part of the city, open every evening in the week, where members of the association can meet for social purposes or for study.

Rooms are to be provided for dictation, where the reading will be gratuitous to suit the convenience of members.

An employment bureau is to be established, through which positions will be obtained for members, the system being to test the eligibility of the unemployed, and in case there are none, to the ones receiving the lowest salary. The rooms will be supplied with all the standard type-writing machines. From time to time debates, mock trials and addresses by eminent members of the profession will take place at the rooms. These not only afford eligible positions to the members, but are also interesting and instructive.

The business affairs of the association are conducted by an executive committee, whose official acts are subject to the approval of the association. Elections are held annually, and all members, male or female, are eligible for nomination. No officer or member receives any salary, nor is there any charge for obtaining positions.

The initiation fee is two dollars and monthly dues fifty cents.

AT HIS AGAIN.

We have it now in the form of a duplex writing-machine, that rolls off 192 words a minute, just like falling off a log, with a possible 250 in the hour-day. It is called "The Denim," and is manufactured by Miss Clarke, of Des Moines, Iowa. The operator is very modest, and claims all the honor for the machine. Until the recent coming of this "Denim" she had to think it the girl. There are lots of smart girls in the "boundless West."

The Girl Who Will Get Lett.

If business men who need stenographers are to have their pick—and they most surely are—then of two applicants, one of whom can spell correctly and the other cannot, the latter will be taken and the other left. If one can write a good business letter in composition, but not on a typewriter, the latter will be taken or from a brief intimation, and the other not. If one will be taken and the other left, the one who is taken will be prompt, self-respecting without arrogance, and the other is not, the one will be taken and the other left.

Mr. J. H. Williams succeeds Forest and Cook as proprietor of the University School of Shorthand, and publisher of the *Standard Stenographic Magazine* at Des Moines, Iowa.

We have reported the shorthand portion of our June Journal for July-July, 1887, which was missing from a number of sets sold, containing Mrs. Packard's lessons. Purchasers of these sets who did not receive their full complement of lessons may have the missing numbers supplied by dropping us a postal. For special shorthand premium announcements see page 72.

Key to Mr. GRUMAN'S SCRIPT.

WORK BETTER THAN GENIUS.
In the established order of things work and progress go together. Advancement is often of slow growth by reason of social conditions, but it is yet under the most unfavorable conditions systematic energy will force its way.

The penman who is content is easily obstructed. By its unceasing flow, how-

ever, it gathers momentum sufficient to sweep away barriers, and in a large volume flow onward to the sea.

In like manner work, whether of brain or muscle, continuous and well-directed, will triumph over obstacles and march forward to success.

Tallies are permanent builders; they lay a good foundation. The trained eye discovers beauty in the most insignificant type are the result of long years of preliminary study and toil. The old masters, whose paintings are the wonder and study of modern artists, owe their fame and glory not so much by their creative genius as through the patient labor and devotion bestowed upon their art. They not only studied well the anatomy of the human form, but nature also in all her moods, and as a result they threw upon the canvas faces and forms of almost divine beauty, clothed in colorings as natural as glowed in earth or sky. Genius is a gift to be appreciated and prized; but it has an untimely death in the hands of dilettantes, or training, it becomes well directed. Genius uncultured is like a meteor flaring for a moment in the sky and then disappearing.

Work, unceasing and patient, is like the sea traveling in the greatness of its strength, shifting more and more unto the perfect day. The sea is the great elemental force in nature and in trade. It is the philosophy of progress. They who would gather fame, riches and power must wait, for they will always win success.

[The following open letter is being sent out by the secretary of the Metropolitan Stenographers' Association, for the purpose of acquainting the profession with its objects, purposes, and methods.—EDITH.]

MR. HENRY BROWN, New York City.
Dear Sir:—I have the honor to acknowledge the receipt of your letter of the 10th inst., in which you ask for information in regard to the Metropolitan Stenographers' Association. In reply I beg to say that the same is a national practical stenographers duly incorporated under the laws of this State, and was organized about three years ago. Its chief object is to protect and advance the interests of its members. Of the many societies of this kind started in New York, this is the only one that lives and prospers.

From a modest start, it has now become a potent factor in shorthand affairs in this city, while abroad it has the reputation of being the largest as well as the most active club in the kind in this country. Any stenographer of good moral character of either sex may become a member. A set of rooms well located and nicely furnished has been secured, and the members at all hours of the day and evening. Separate rooms are set apart for the use of slow and rapid writers, and readers are selected each evening, so that all who wish can meet for the purpose of taking dictation to increase their speed. Perhaps the best work done is that affected by the members of the association, through which places are found for members without charge of any kind. All the leading styles of writing machines have been placed at the disposal of the members. There is also a well-filled library, which contains all the text-books on shorthand and a good selection of standard shorthand literature. At the time debates, mock trials and lectures by well-known members of the craft take place. The good which has been attained by the study of shorthand in the present membership shows what can be done when a majority of the stenographers in this city act in concert. No one connected with the association receives salary, and its affairs are conducted by a board of trustees composed of the members. The fee for joining is \$1 and the dues are but 50 cents a month, which includes they are only 50 cents per month. The rooms are open every evening at 200 West 11th street, New York City. I am glad to have you call at any time. If you wish to bring your note-book along and spend an evening in the practice-room, you are invited to do so. We are organizing a series of speed contests will take place in the rooms, and prizes will be given to the most rapid writers. This contest is to be held every week, and members. I suggest that you call at the rooms, where you can secure in a few minutes a better idea of the work which is being done than it is possible to give you in this way. Very truly yours,

F. M. APPLEATE, Secretary.

CONTRACTIONS WITH DERIVATIVES.

1

| | |
|---------------|--------------------|
| suggestion | together |
| superficially | transubstantiation |
| surprise | truth |
| swear | |
| swift | Understood |
| swore | United States |
| sympathy | usually |
| system | |
| | Was |
| Thank-ed | wealthy |
| that | well |
| the | were |
| their | what |
| them | when |
| these | where |
| thing | which |
| think | who-m |
| time | will |

2

| | |
|---------|-------|
| with | Year |
| without | yet |
| world | young |
| worth | your |
| would | youth |

Words written out of Position.

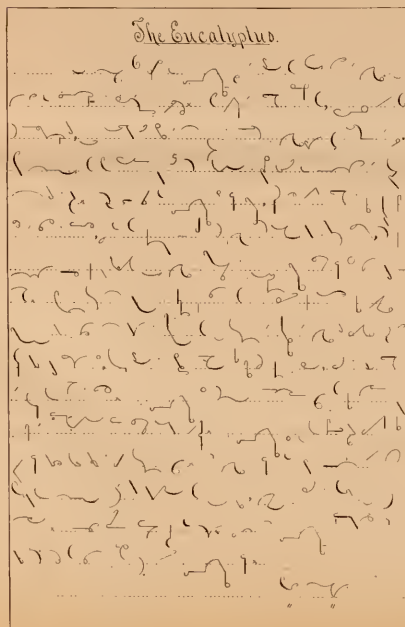
CONTRACTIONS.

| | |
|------------|-------|
| Advantage | him |
| altogether | truth |
| for | what |
| gentleman | where |
| | which |

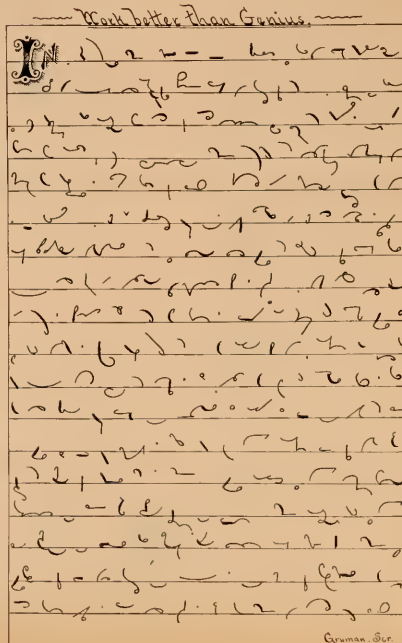
WRITTEN IN FULL

| | |
|---------|--------|
| Another | myself |
| any | other |
| do | over |
| found | own |
| go | send |
| he | held |
| | there |

3



4



Teaching Writing in the Public Schools.

BY F. J. TOLAND, CANTON, ILL.

Awarded Second Prize in THE JOURNAL'S
Prize Competition, No. 2.

How to teach writing, especially in public schools, is a problem of more than ordinary interest. Copybooks, "keys," charts, compendiums and mechanical aids have been thoroughly tested, and the best result thus far obtained has been a slow, mechanical imitation of the copy, devoid of character, unfit for business purposes and degenerating into an illegible scribble whenever pupils are forced beyond the small's pace at which it was acquired. And this will continue to be the universal and inevitable result until finger movement, tracing, drawing and minute and senseless analysis are abolished from our public schools.

"Writing for business should be constructed in the plainest manner possible; it should be written with a free, rapid movement, be of medium size, with but little shade and no flourishes." This description of practical writing is accepted as correct by all experienced teachers of writing, but before writing possessing these essentials can be secured intelligent physical training must supersede the laborious and futile methods now employed. The majority of poor writers are not so because they are ignorant of form, but because of their inability to control the muscles used in writing. This being the case, the teacher who advocates or permits movement to be sacrificed for form, or who fails to make control of the muscles used in writing the prime object of the writing lesson, is negligent of his duty and guilty of gross and inexcusable injustice to his pupils. To tell teachers what they should do is of but little value unless accompanied by instruction adapted to their requirements, and of such character that they understand and can apply it. I will therefore endeavor to give such instruction as will enable them to avoid or correct the common errors in writing, and try to so simplify the work that they can teach writing successfully and with ease to themselves and pupils. An investigation of this subject will convince any one that the failure to teach writing in the public schools is not because of the teachers' ignorance of form, position, movement or penholding, but because of their inability to discover the cause of errors, or, having discovered the cause, furnish a practical method of correction. I will therefore depart from the time-honored custom of minutely describing penholding and position and advancing learned and scientific arguments in favor of a certain movement, and endeavor to aid the teacher by explaining the cause of the most common mistakes made by pupils, and giving methods by which they can be avoided or corrected.

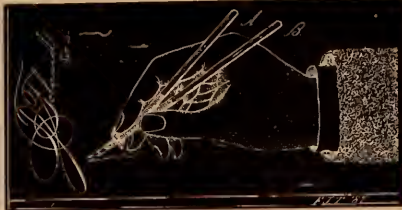
POSITION.

When the desk is too high pupils will, in trying to assume a correct position, elevate their right and drop the left shoulder. The hand will rest upon its side instead of the third and fourth fingers, head will be turned sidewise and brought too close to paper; pupil will sit upon edge of seat, and grasp desk or seat with left hand. Result, finger movement, inability to slide hand to the right, crowding letters together, failure to write words of medium length without frequently lifting pen, or, raising letters "down hill," cramping and pain in back of hand and wrist, as shown by pupil pausing and rubbing hand and wrist. Correct by giving pupil suitable seat, or by raising seat with books or box.

Where desk is too low pupils will tend legs so as to bring them under the seat and rest upon toes. By doing this the body is thrown forward against the desk, arm spread out and supporting the body. Result, pupil easily fatigued, slow, heavy

writing, arm lifted and position changed almost every time a word is written. Correct by changing seat, or raise desk with books, as it is a physical impossibility for pupils to assume and maintain correct position where desk is not proper height.

PENHOLDING.



The accompanying illustration shows both regular and allowable positions. Rolling the hand too far to the right is the most common fault. Where this is not caused by the desk being too high, or ignorance of correct manner of holding the pen, it is simply a matter of habit or carelessness. Correct by drilling open oval exercises, slanting back or to left of vertical, without

securing the sliding strokes. Pupils should be instructed to notice the position of the hand closely while using the stick, then remove the stick and try and retain position. A few trials will give the desired position, and an occasional word of warning will be sufficient to confirm even the most careless. Should the pupil experi-

ence difficulty in keeping the stick in position, a string, strip of cloth or strap, passed over the hand and in contact with the fingers, will obviate this difficulty. Cramping the fingers, squeezing or pinching the holder, is caused by using short pieces of chalk at the blackboard and slate and lead pencils in other written work while the muscles are weak and undeveloped; or by using tin or nickel-plated holders, which are too smooth to hold in position without an

exercises. Elevating the elbow will cause the pen to catch and follow as well as precede execution. Where the elbow, shoulder or wrist is stiff or not working freely, the pupil can work neither rapidly nor gracefully, and the work has a stiff, constrained appearance.

Pupils should understand that movement must be rapid from the start, and that motion must follow as well as precede execution. Starting or finishing without a preceding or following motion gives the writing a rough, irregular and unfinished appearance.

With pupils under 12 years of age but little should be said about movement, as they are very apt to misunderstand the instruction, and by devoting too much time to large exercises, neglect the small letters.

They should, however, be drilled daily upon the slide drills until they can write across the page without extending or contracting the fingers. Then, in connection with regular work, drill upon small loop letters, making them proper size. Then double the size, and finally increase to three times the proper size. By following this method it will be but a short time before pupils having sufficient development of muscles of the arm will be using the correct movement in all simple letters.

MISTAKES IN FORM AND SPACING.

In oval exercises pupils will frequently make oval narrow at base and broad at top; this is caused by making down strokes with finger movement; making ovals wide at base and narrow at top is caused by using fingers in up strokes. Correct by drilling with arm free from desk.

Irregular spacing and height are caused by bunching the fingers underneath the hand, using finger movement or allowing the third and fourth fingers to remain stationary instead of moving in unison with the pen. Correct by drilling upon small *a* and *e* connected until the pupil can slide hand across the page without lifting the pen. Curving down strokes in upper loops is caused by leaning upon arm, rolling hand too far right or because the arm is not drawn far enough over edge of table. Curving lower loops, same cause or because wrist rests upon desk. Leaving *a*, *e*, *i*, *l*, *g* and *z* open at top is caused by not curving pen far enough to the left before descending. Correct this and all mistakes in form by making incorrect letters three times their proper size, and erasing to the opposite extreme of the fault. To illustrate, *a* is left open at top; cause, not enough curve and slant in first down stroke. Correct by making *a* as large as a capital and carry first down stroke at least three times as far to the left before descending as it should be carried to secure correct form. Making angles when the pen turns back, and vice versa, is simply a matter of carelessness. Observing the following rule will correct these faults. When angles are desired, the pen must stop when the turn is desired they should be made as short as possible without stopping the pen.

SUGGESTIONS AND RULES.

The most suitable time for the writing lesson is the last half of the first hour in the morning or afternoon—morning session preferred. Too much cannot be said against the custom of giving the writing lesson immediately after recess. The violent exercise generally indulged in at recess wholly incapacitates pupils from securing good results when called to order. Where time is taken just before recess, or noon, the pupils are always more or less nervous and excited. The teacher will therefore secure much better results by using the time already suggested. Lessons in public schools should be given in this manner: each day in high school, grammar and junior grades. In the intermediate, secondary and primary, fifteen to twenty minutes each day, with occasional writing periods as desired, and when once they have interest improvement ceases. Copies cannot be too perfect; but where lithographed, copper plate or engraved copies are used pupils should be informed that the beautiful forms are simply specimens of the engraver's skill, and that the "whole-arm capitals" were originally executed with the fingers; that such forms cannot be executed with any degree of certainty, even by professional penman; but that they are models which, if closely studied, will give the pupil a clear conception of the correct and beautiful and a permanent foundation for legibility. That studying the form of a letter does not mean drawing mechanically or tracing it. That a thorough knowledge of form must precede its execution, and that, having a thorough knowledge of form, copies are unnecessary.

Wichita, April 11, 1899.
This is a sample of everyday writing such as the business world demands of opening men and young women who seek employment as clerks and bookkeepers. The kind that Business Colleges must give their pupils at the time they leave the College walls in order to be successful. It contains the only necessary elements viz. legibility, rapidity and can be taught in the quickest and easiest manner.
Respectfully,
E. K. Robins

Business Letter by E. H. Robins, Northwestern Business College, Wichita, Kan.
(Photo-Engraved.)

changing position of body or paper. This will cause the pupil to place the elbow further to the right, and by so doing turn the hand to correct position. Should this fail, have pupils procure a round stick about the size of their index finger, and sufficiently long to project about 14 inches to the right and left of the hand, to be held as in the accompanying illustration.



This will prevent the hand from rolling, keep the wrist free from desk and assist in

effort. This can be corrected by following out small places on the holder where the thumb and fingers should be placed.

With young pupils, keep thumb and fingers to their proper place by passing a light rubber band over the weak joints, and, where possible, abolish pencils during writing hour, and use elastic pens. Slate pencils should be wood or cloth-covered.

A rubber "sleeve" on penholders and pencils, or, where that cannot be obtained, giving the holder a light coat of glue and then wrapping with yarn, or covering with a woolen or velvet cloth, will prove of great assistance in enabling the pupil to hold the pen in correct position. There are many other minor faults in penholding, but the methods herein given will correct them, as the causes are the same in nearly every instance.

MOVEMENT.

There are but few, if any, mistakes in learning movement that cannot be corrected by rapid practice upon suitable

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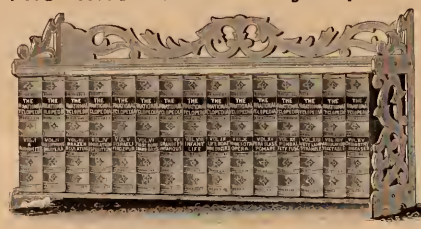
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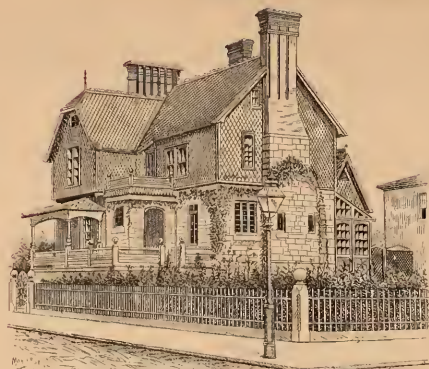
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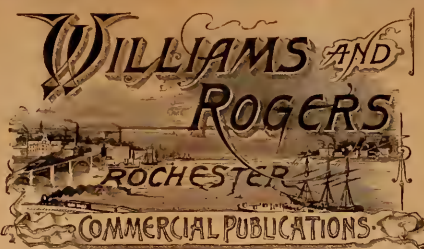
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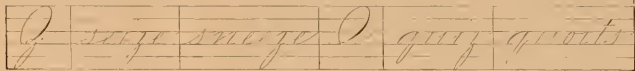
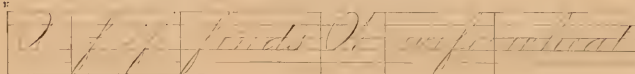
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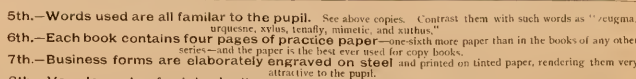
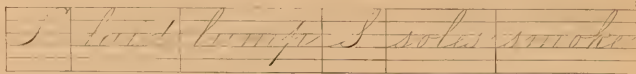
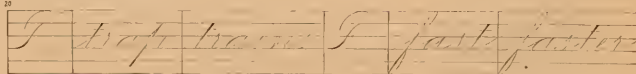
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VOL. XIII—No. 6

Lessons in Practical Writing— No. 3.

BY O. W. HOFF, SUPERINTENDENT OF
WRITING IN THE PUBLIC SCHOOLS OF
DEA MOINES, IOWA.

[These lessons were begun in the April num-
ber of THE JOURNAL. Book numbers 10
cents each.]

Position Studies.

Penmen may differ as to which position at desk is the best, but any physician will say that the "front" is not only the strongest and most comfortable, but the most healthful (see cuts 1 and 2). Every line in these figures is indicative of strength, comfort and endurance.

We never permit pupils to assume the "right-oblique" or "right-side" positions. Either of these causes the lower part of the spine to bend to the left, owing to the curved slope of the seat (see cut 3); forces the left elbow off the desk, thus removing the prop from the left shoulder, allowing it to fall two or three inches lower than its mate, curving the upper part of the spine to the right, and bringing the weight of the body on the right arm, thus impairing its action.

Again, a sloping desk lowers the left-hand end of our rullings. In order, then, that each eye may view the work from an equal distance, the head is inclined to the left, its weight producing a constant strain upon the muscles of the neck and continuing the curve in the spine.

We are expected not simply to equip pupils with a position which may be endured for a few minutes, but with one that may be carried into the business office



THE HAND.

That position of the hand which admits of the freest action of the fingers is in all cases most advantageous, especially for children. They must depend wholly upon their fingers to construct letters until muscular development and mature judgment render forward and backward

when another is introduced and made the specialty for the next week, and so on, until the complete hand has been developed. The aim is to retain each point when once attained.

To keep the matter constantly before the pupil, we sketch first that portion of the thumb and forefinger seen in cut 4,

Position A, in cut 4, is the position we aim to secure. Position C is quite a prevalent mistake with young children. As a corrective we sketch the thumb as in position A. This soon reaches the majority. The minority receive special treatment



during our molding process, which consists of taking the child's hand and pressing each misplaced finger into position (never by superior force, but by a gentle persuasive pressure). In no case do we consider our instruction complete unless pupils understand the reason for and advantage of the position required.

THUMB THE KEYSTONE.

The influence of the thumb upon hand



and used for hours at a time, day after day, and yet neither endanger health nor inflict bodily pain. Habits of position formed in the school-room are rarely changed in after-life. For these habits the teacher alone is responsible.

The "front" position levels the feet (the lower knees), the hips, the elbows (the shoulder props), the shoulders and the head, leaving the spine straight.

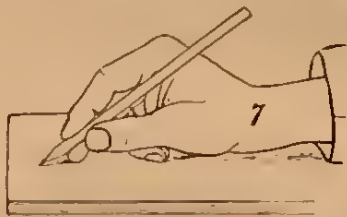
and rotary vibrations sufficiently easy to be susceptible of control. Until then "muscular" movement is a physical impossibility.

In teaching pen-holding we first pose the hand as in cut 6, at the same time giving general instructions as to the details of its position. Then a single item is introduced and made a subject for special study and practice for one week,

calling special attention to their relative position. The next week we add the tip of the second finger as in cut 5; next the third and fourth; then the wrist (cut 6), and finally the fore arm and elbow. This is done in every room in the city. Many of these hands will measure three or four feet in length. The average time required to make these sketches complete is about five minutes.

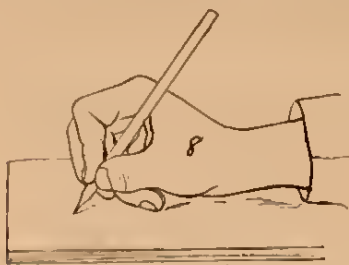
positions can hardly be overestimated. It leads the same support to the fingers that the keystone does to the arch. Its position relative to the fingers determines their curvature and capacity to act, also the slant of the holder, and the consequent liability to shade. If it is placed too near to the end of the first finger, as in cut 7 or 8, the reaching capacity of the fingers is limited to that of the thumb. Their action is

also less elastic than when the thumb is raised, as in cuts 9, 10 and 11. Now, if you will place the thumb low, and reach forward and back as far as convenient, not to move the arm, then repeat the experiment with thumb high, as in cuts 10 and 11, you will find the reaching capacity nearly doubled in the latter case. The further back you reach in the former case

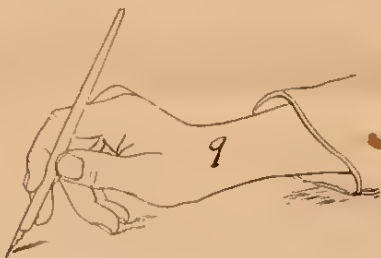


the more the grasp tightens (see cut 8); but in the latter case the holder rocks across the end of the thumb, and the action is absolutely free from friction.

Cuts 12 and 13 show that the relative position of the thumb and first finger determines the direction in which the latter



must bend and the degree of its curvature. The lower the thumb the more the finger bends inward; the higher, the stronger the outward curve. In nearly every case the slant of the lower joint of the finger and that of the holder correspond (try it).



If the ball of the thumb presses the holder pupils are more apt to squeeze it than if the pressure comes against the end of the bone, as in cut 6. It requires more pressure in the former case to produce pain than in the latter, and greater effort to pro-



duce the same pressure, owing to the position of the thumb. (See?) Then, too, in contracting the fingers the end of the thumb rocks against first finger, thus impeding its action (try this). The inbending of either thumb joint prevents its action and lessens



the reaching capacity of the fingers. (Have you tested this?)

If the end of the thumb is placed nearly on top of the holder the result is an oblique downward pressure. This presses the holder over against the end of the second finger and that part of the first nearest the knuckle, while both are bowed up at the center. The holder thus forms a brace across the base of the arch, preventing any action of the fingers save that allowed by a slight giving of the muscles against which it is held (decide after investigation).

The end of the thumb should strike the holder squarely at such an angle that it will point directly through the center of

the fingers at the first joint, and with both its joints bent outward. The holder should rock over the end of the thumb, as in cuts 11 and 12.

It is the office of the second finger to drive the pen forward and strengthen the



first. The first pulls the pen back. The third and fourth constitute a sliding-gauge, not "rests," to steady the hand and regulate the pressure at pen point. They must be curved back to allow the pen fingers full play. The lower the wrist falls the stronger the position, and the less the liability to press down at point of pen. The wrist must *never* touch.

The elbow should protrude from one to one and a half inches over the edge of the desk nearest the pupil, and the arm-rest should *never* be shifted. Move the paper instead.

We require the same positions in all

Lesson in Flourishing.

BY M. B. MOORE.

Off-hand flourishing, although disparaged and even denounced by some of our business educators, and even penmen, I regret to say, is an accomplishment which any one may well be proud of—not only as an accomplishment but when considered from a financial standpoint as well. As long as there is a demand for embellishment and the beautiful in art, off-hand flourishing will continue to grow and have a host of warm friends and advocates who can truly appreciate its value as only those who have thoroughly mastered it can. Of course, like all other classes of art, it has its place and must not be confounded with business writing and things with which it has no connection. Nor does it deserve to be cried down simply because it does not happen to be essential to the acquirement of something else. It is decidedly the most available means the itinerant penman can employ in making attractive displays for writing-classes and card-stands, and should any doubt his ability to execute the designs he exhibits it is only necessary to dash off one right before their eyes to convince the most skeptical of his skill. It will require but a few minutes to do this, and yet it may be the means of securing several students that would otherwise have been lost.

While objects in nature cannot be truth-

acquainted, and has the special advantage of not rubbing off or sticking to another piece of paper or the fingers when damp or wet. I use the ordinary straight holder with bulge, as shown in cut. A good quality of flat writing-paper of about eight or ten pound weight should be used for practice. Select a quality with a good, firm surface, slightly grained, but not rough. Avoid soft papers and those having a sleek, glossy surface; they are not fit for practice, no matter how high they may be in price.

Having laid in a supply of the above, we are now ready for practice, and consequently want to know what position to use and how to gain control over the muscles of the right arm, in order that the idealistic forms pictured out in the mind may be truthfully reproduced on paper.

There are two ways of holding the pen, both good and used by many expert flourishers, and therefore I do not pretend to say which is the better of the two, but will leave it entirely to the discretion of the student, suggesting that he try both and adopt the one that appears the more natural or with which he can produce the best results. The outline drawing shows the one I use. The other having already been illustrated in these columns many times, it would be superfluous for me to introduce it here.

By referring to the drawing you will observe that the pen is held between the thumb and first and second fingers. The thumb being bent slightly outward at the



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grades, but the movements differ in primary, intermediate and advanced grades, as will be seen by our next.

The Portraits on American Bank Notes.

It would perhaps be difficult to tell whether the frequency of circulation or the value of the note determined the relative esteem in which our Congress held the various men whose faces appear on our National currency. The following list tells what portraits are on the different notes: On United States—\$1, Washington; \$2, Jefferson; \$5, Jackson; \$10, Webster; \$20, Hamilton; \$50, Franklin; \$100, Lincoln; \$500, General Mansfield; \$1000, De Witt Clinton; \$5000, Madison; \$10,000, Jackson. On silver certificates—\$10, Robert Morris; \$20, Commodore Decatur; \$50, Edward Everett; \$100, James Monroe; \$500, Charles Sumner; \$1000, W. L. Marcy. On gold notes—\$20, Garfield; \$50, Silas Wright; \$100, Thomas H. Benton; \$500, A. Lincoln; \$1000, Alexander Hamilton; \$5000, James Madison; \$10,000, Andrew Jackson.—*Christian at Work.*

THE JOURNAL is great, and has the support of the entire writing profession. It still stands at the head of the list as the leading penmanship publication in America. There is no doubting this fact, and there is no use in suppressing the truth.—*Writing Teacher, Richmond, Va.*

fully represented by pure flourishing alone, it can, in connection with a little pen-drawing, be made to represent any animal or bird so completely that no one need be in doubt as to what class it belongs, and the effect is most beautiful when the subject is well rendered. As an embellishment it may be used around lines of lettering in engrossed designs, for borders around designs, in connection with pen-drawing, &c., with very pleasing results.

These are only a few of the uses to which flourishing may be applied, and, to say nothing of its value to the student who wishes to become a professional penman, in adding grace and beauty to his professional writing, should justify any one in mastering this branch of pen art.

In learning any art the first great requisite is good materials, without which we cannot hope to obtain the best results. Next we want to know how best to use them in order to attain the object in view. The former is easily supplied, as good pens, ink and paper are now placed upon the market at prices within the reach of all. But the latter will require more time and the student must have a good supply of will-power, patience and perseverance to carry him safely to the heights aimed at.

Use a good, elastic steel pen, like or similar to Gillott's No. 604 E. F. Arnold's Japan ink, diluted with a little of Arnold's writing fluid to make it flow, is decidedly the best ink with which I am

first joint, just about the same as when it and the ends of the first two fingers are allowed to drop together in their natural position. In making heavy strokes or shades the pressure is imparted to the pen by a slight action of the thumb, also by a downward pressure of the hand, which is gradually relaxed as the shade emerges into a hair-line, which requires very little or no pressure at all, the weight of the fingers and thumb being sufficient to keep the holder firmly in place. The third and fourth fingers should be well curved in toward the palm of the hand, the end of the little finger being seen just a little forward of the second joint of the thumb. The whole arm movement being used, the hand rests only on the side of the little finger, from first joint to tip of nail. In some cases the finger-rest cannot be used on account of blotting the shaded strokes, and then the rest is extended to the hand, on the under side, near the wrist. In making designs it is often necessary to use no rest at all, save that of the pen's point as it glides over the paper, which requires a very delicate sense of touch in order to prevent the pen from hanging in the paper, which might cause serious results. A flat-topped table is generally preferred, and the student should sit squarely in front of it, with the body erect, slightly inclining forward from the hips, and the feet flat on the floor, the weight of the body being thrown upon the left arm.

A few simple exercises for practice are herewith given, also a separate piece showing how easily they may be applied in the formation of a finished design. In practicing always turn the paper to suit the direction of the stroke. This is skillfully done with the left hand, the right hand remaining in one position, leaving a margin of five or six inches, the point of the pen being on a line nearly at right angles with front edge of table, at center of body, when commencing an exercise and moving off gradually to the right. The ambitious student should become thoroughly acquainted with the muscular apparatus of the right arm. He should study every little delicacy of action or variation of motion, so that when a perfect stroke or exercise is made he may be able to repeat precisely the same action of the muscles in his next effort, and so long as he can do this the result will be exactly the same, and by a continual repetition a habit of the correct way will soon be found, which will enable him to produce the beautiful, graceful strokes with seemingly no effort at all.

In making the heads of birds and also the finishing touches and filling-in strokes the pen is held in the ordinary position for writing, the forearm or finger movements being used as the case may require. Of course these can also be made with the flourishing position, but the writing position is often more convenient. Very small work, such as flourished cards, etc., may often be executed to good advantage with the forearm movement, holding the pen in the flourishing position.

To the student who wishes to make the most of his time I would say by all means subscribe for all the penmen's papers you can, read everything you can get hold of on the subject and study all the designs that appear, endeavoring to find out just what it is that produces the greatest artistic effect, &c. Not only this, but you should avail yourself of a number of original designs fresh from the pen of some of our leading flourishers. They will possess a charm and artistic effect not found in the engraved ones, and will add new inspiration to your efforts. Don't be a mere copyist, but branch out and originate new designs for yourself. By studying the works of the masters you will gain ideas from each which will enable you to make new designs entirely different from any of them. Combine study with practice and practice with study, which is the only sure way of becoming thoroughly conversant with the subject in hand.

Every student should possess a large scrap-book, and considerable pride should be taken in adorning its pages with a great variety of fine specimens.

Only a few exercises and examples for practice have been given in this lesson. They were all made off-hand on one sheet with the exception of the separate designs, and are no better than you can soon be able to do by applying yourself diligently to the work. There are many other exercises that should be practiced. You will find them scattered about in the various works on penmanship. Search for them—it will do you good, and you will run across many valuable pointers in looking them up.

In practicing you are not expected to make all of the exercises on one sheet. Take them up in the order in which they are given and make one or two sheets of a single exercise, &c., before attempting another. Strike out with boldness and perfect confidence, so that you can later on make them all on one sheet easily or quite as good as when practicing them separately. Many designs are spoiled from a mere lack of confidence. Go to work on a design with just as much confidence as you would have in making a simple exercise on a scrap of paper, and you will come out with a better design in every case than you would if you were afraid of spoiling it at every stroke. The execution of flourished cards is an excellent practice and will at once cultivate a very delicate sense of touch and a fine taste for designing.

Any one who will carefully follow the suggestions roughly suggested out in this lesson will in due course of time become master of the beautiful art of off-hand flourishing.

Morgan, Ky.

From W. H. Wright & Sons, a leading mercantile firm in Ogden, Utah: "Please send us 10 gross of Ames' Best Pens." This is the outcome of a little trial order sent shortly before. It is the same story all down the line.

THE PENMAN'S JOURNAL is a work of art. Aside from being the organ of the interests of good penmanship, its mechanical work is of the best, and includes a large number of original designs.—*The Budget, Maryville, Cal.*



By M. B. Moore, Illustrating His Lesson on Flourishing (Photo-Engraved).

Special Writing-Teachers.

EDITOR OF THE JOURNAL:

In response to your request respecting the list of towns employing special writing-teachers, already given in THE JOURNAL, I might add that I find the report of the Commissioners of Education very incomplete on that branch, for by taking only four or five counties of Ohio, where I have been acquainted with that line of work, I can mention Oberlin, Elyria, Berea, Wellington, Clyde, Monroeville, Tiffin and Mansfield, all of which have employed special writing-teachers within the last three years, and some regulars for years; yet the reports say nothing about it. I venture the assertion that there are more towns in Ohio alone employing special writing-teachers than the entire list given.

I am not familiar with the other States. The teacher here is W. H. Carrier, who receives \$800, instead of \$600, as given. At Detroit the teacher is Professor Lyon, who receives somewhere between \$1200 and \$1500.

W. A. MOTLDER,

Adrian, Mich., Business College.

EDITOR OF THE JOURNAL:

I know of but three cities in California employing special teachers of writing regularly, although these, and others as well, have special teachers of drawing or music, or both. The towns indicated are Oakland, salary \$1500; Stockton, \$1250; Los Angeles, \$1125.

L. B. LAWSON.

Los Angeles, Cal.

Miss Sarah Frank, special writing-teacher in the public schools of Carlisle, Mo., writes that, so far as she is informed, no other city in that State employs a special writing-teacher.

EDITOR OF THE JOURNAL:

The salary paid the superintendent of writing in the Cleveland, Ohio, public schools has ever, to my knowledge, been as low as \$750, as reported in the March issue of THE JOURNAL, but has ranged from \$1500 to \$2000 per school year (40 weeks). Respectfully, A. A. CLARK.

Cleveland, Ohio, June 1.

Albums for Farnell and Gladstone.

All the most prominent New York papers have noticed the beautiful albums engraved in THE JOURNAL, offered for presentation to Messrs. Farnell and Gladstone respectively. The following is from the *Daily News*:

The joint resolutions passed by the Senate and Assembly congratulating Mr. Farnell upon his complete vindication from the charges of the *London Times* and for having had Mr. Gladstone's support in his struggle for home rule have been engraved by the well known penman and expert in penmanship, Daniel T. Ames & Son, of 302 Broadway, and sent to Albany for signatures by the officers of the Legislature. They are in the form of albums, one of which will go to Gladstone and the other to Farnell.

The albums are bound in black seal, lined with white watered silk, and each has the name of the distinguished recipient carved in coin silver on the covers. The engraved work is magnificent and much more artistic than many of the old missals made by monks and now exhibited in libraries where their value is prices.

J. P. Loftus, Carbondale, Pa., writes: "Engraved copy of charter received. I consider it the scene of penmanship." Mr. Loftus incloses a complimentary note from the Carbondale Leader.

Overcome by Hecker's Penmanship.

Dean Stanley sent a note to a shoemaker about a pair of shoes that were making for him, and the writing was so bad that the shoemaker couldn't make it out. So he returned the note to the dean, with a note of his own saying that he was "unaccustomed to the cigraphy of the higher classes," and asked for a translation.

The price of "Ames' Compendium" is \$5. Its worth to pen artists is incalculable. We send it as a free special premium to the sender of a club of ten subscribers at \$1 each, with regular premium. We make a special combination price of \$9 for the "Ames' Compendium" and the "New Spencerian Compendium" (price \$7.50), saving the purchaser \$3.50.

The consumption of steel-pencils in this country is estimated at \$250,000 a day. This is at the rate of one per day to every 200 population, or about 78,000,000 a year.

Short-hand Department.

All matter intended for this department (including short-hand exchanges) should be sent to Mrs. L. H. Packard, 101 East 23d street, New York.

Speed at the Wrong End.

Nothing is more unfortunate—we had almost said more American—than the habit of unthoroughness. It is particularly so in matters of learning. The habit of unthoroughness comes through the practice of unthoroughness, and the practice comes often through an honest desire to achieve rapidly. The same individual who never has time to eat, who gets off and on the street cars with no motion, who lets his shoes go without blacking because he "hasn't time just now," and who never reads an article or paragraph in the paper through—this is he (or she) who grows to be slovenly in work and inconsequent in action—who cannot see the sense in being "so awfully particular about little things," and who, as a sure consequence, must fail in big things.

These remarks apply with peculiar force to the learner of stenography, and recognize the false notion which some learners have concerning speed. No doubt speed is desirable, to a certain point essential, but speed is not everything, and there may be a sort of speed that does not deserve the name; that kind, for instance, in short-hand, which is too rapid to be read. There are students in short-hand who can write, by the watch, from 125 to 150 words a minute, and yet cannot read more than 15 or 20 words a minute. That is unfortunate, and in the end, unhappily opinion of an employer would be a serious detriment to progress, if not to salary and continuity. The trouble with such students generally is that they get their speed at the wrong end. In order to secure rapid reading it is of the first importance that correct forms be made—forms that mean some exact thing, not any one of a dozen things; forms that can be read as far as possible without reference to their "connection."

A vivid memory and good guessing powers are valuable helps to a stenographer, and even the ability to substitute other words for the name thought may be appreciated; but these do not make the *revelation* writer, nor can they atone for the lack of literal teaching.

All of which is to say that the rule for the beginner in short-hand is *make haste slowly* at the start, in order to make haste rapidly in the long run. The slovenly habit of making doubtful forms, relying upon memory or "gumption" to supply the doubt, should be strenuously resisted by the beginner, even if permitted by the teacher. These pupils are quickest and most attentive in short-hand are they who never conclude that they have written anything unless they can read it.

Girls to the Front.

The class in stenography and type-writing of the General Society of Mechanics and Tradesmen of the City of New York offered for graduation, at their rooms in East 166th street, on Friday evening, June 7, thirty bright young ladies. The occasion was a joyful one, and the limited space was packed like a box of sardines, the very doors and windows being crammed. The ventilation was sufficient, and yet it did not interfere with the "good time." There were addresses by Judge Shannon, General Butlerfield, Mrs. Martha J. Lamb, Mr. S. S. Packard and President Robert Rutter; and salutations, and valedictories, and class histories and poems by the young ladies.

Besides this mixed programme there were exhibitions of proficiency in short-hand and type-writing under the inspiration of the teacher, Mr. W. L. Masou, in which the graduates distinguished themselves.

After this there was a private discussion of ice-cream and cake in one of the upper rooms, and general jollity along the line. It was remarked by THE JOURNAL commissioner that the young ladies were particularly bright in their appearance, and that their part in the programme was admirably performed. It was stated by Mr. Masou that a large number of the graduates were already in places, and most of the others were "spoken for." The General Society should be congratulated, not less than the "sweet girl graduates."

A Western editor thus comes to the defense of the type-writer girl: "She may chew gum, but she never dallies with tobacco nor toys with the serpent lurking in the cigarettes. In these respects her superiority over her male competitor is palpably evident. She never indulges in draw poker nor high-low jack, therefore she can work for a smaller salary than a male and save more, too. The proprietor swears the office boy doesn't whistle as much as before the advent of the type-writer girl."

Short-Hand and the B. E. A. of A.

The considerable attention elicited by the "School of Short-hand" at the last session of the Business Education Association, held at Minneapolis, gives encouragement to the hope that during the coming meeting at Cleveland further advances will be made in methods of instruction, and toward a consensus of opinion as to the work of teaching and of utilizing the art of short-hand.

It is to be hoped that the same policy will be pursued as last year in subordinating "systems" of phonography to the general question in which the teachers of all systems are interested. A good deal of experience has been had during the past year, and those who have had it should give their co-workers the benefit of it. We have heard of a teacher who thinks it very unbusiness like to give away to one's competitors the secrets upon which he relies to "lay them out." Of course that teacher will not be represented at the Cleveland meeting, but the other need not stay away.

Wanted.

A young man asks if he can learn "a little phonography—just enough to teach it—10 words."

A lady, recently left a widow, wishes to learn phonography, "not to take a thorough course, but merely to be able to report sermons and lectures."

A teacher of phonography in a rural "business college" was asked if he was a practical phonographer. "Oh, no," said he, "I never studied it until I began to teach it. I just keep a lesson or two ahead of the class, so they won't catch me. I am always prepared."

To Count the Words on the Type-Writer.

A telegraph operator in Minneapolis has invented a word-counting machine, which may be used by itself or attached to a type-writer. It is much the same as a pedometer, only more accurate. It is as large as a small clock. The works are inside the nickel case, on one side of which is the face. The machine will count up to 2500 words, and can be used for any number by keeping tally of the number of times it passes the 2500 mark. There are two hands, like the hour and second hand of a watch. Every time a word on the typewriter is finished the same motion which spaces for the word registers on the word counter. When the second-hand counts up to twenty-five words the large hand moves forward a quarter of a space. The face is divided into twenty-five spaces. One for each hundred words, and a glass at it shows at once how many words have been written.

The use of the word counter is not limited to type-writing machines, but it can be used in writing and in dictation by keeping it at hand and making a slight pressure at the end of each word. Some operators attach it to their desks and work with a string fastened to their feet. It is a useful invention, especially in telegraphy and in making an article of a specified length.

What Shall We Call Them?

The circular Tribune has been wrestling with the "type-writer" and "typewriter" problem, and has come to the conclusion that the work done by the type-writer operator should be known hereafter as a "typoscript." That the machine shall be called "graphotype," and that the red-headed girl shall continue, as she has begun, to be only a "type-writer." The difficulty has been, up to this time, that the girl and the machine have been too much mixed, and as no type-writing instrument can truthfully be called a "girl" and as no self-respecting girl will submit to be called a "machine," some recognized distinction was imperatively demanded. The Tribune has done a beneficent work, and we congratulate the "type-writers."

The name of any one who shall send a correct transcript of "Liches and Mosses," on the next page, to Mr. L. H. Packard, 101 East Twenty-third street, New York, will be printed in the next issue of THE JOURNAL.

Exercise for Practice.

(Words included in parentheses are to be joined in the text. The underlined words are the connections and words out of position are italicized.)

SOME HINTS TO YOUNG WOMEN IN BUSINESS.

Never ask (for your) services more, and never accept (for them) less, than (they) are actually worth. (If you) demand more compensation than (you) are (capable of) earning (you will) either not be engaged (at all) or (will) be dismissed (as soon as) (some one) (can) be found (to take your) place. (If you) accept (less than) (you know) your experience and ability (ought) to command, (you will) throw away employment (some one else) (who is) only (capable of) earning a small salary. Most business men who demand skillful services are able (to pay) (for them). (On the other hand), (there) are certain firms who cannot afford (to pay) high salaries. (For the sake of) economy the latter are willing to accept less competent labor. Positions (of this kind) should therefore be reserved (for those) whose capacity is only sufficient (to fill them). A man whose business is large and time consequently valuable (will) not cavil about a few dollars a week (but he) has (to decide) between a skillful and an unskillful employee. But (when) the skilled artisan will accept the salary (of the) unskilled employee (does) not hesitate (to avail) himself (of such an) opportunity, (and) the bread is thus taken out (of the) mouths (of those) whose workmanship is estimated (on) a lower scale.

Never chat during business hours. Remember that although (you may) not be occupied (at the time), others (in the office) (with you) are, and your conversation (will) be (very likely) to do them (harm). Also your leisure hours in reading or study (and you will) be surprised (to see) (how much) (you can) thus add (to your) stock of knowledge.

Be as hygienic (in any) office (as you) (would) be (in a) parlor; and (above all things) avoid undue familiarity (with the) clerks (with whom) (you may) be associated. Treat them always with kindness and be ever ready (to do) them a favor, but remember that familiarity breeds contempt. The dignified and efficient manner (of the) young ladies who first entered the different kinds of business awakened re-

spect and made a place (for others). (Do not) (by your) careless behavior (in public) offices destroy the good opinions (which) have thus been earned.

(Do not) receive letters or social calls (at your) place of business. Although (you may) have leisure (for this purpose), such calls will probably (be an) annoyance (to those) (with whom) (you are) associated (in business). (In a) printing office (or in a) manufactory, at noon, business ceases (and) the employees are given an hour for lunch, but in most offices where ladies are employed the machinery of business continues all day. (Some of the) employees (must) be constantly (at their) desks, and (it is) necessary (that there) should be no disturbance or interruption, and that quiet and order should always be preserved.

Never (use the) telephone (for your) personal business, except in cases of absolute necessity. (You may) be alone (in the) office (of your) employer, (and) a little chat (with a) friend (through the) telephone (may) not, (at that time), interfere (in the) slightest degree (with the) interests (of your) employer, but what (do you know) (of the) engagements (of the) young lady (at the other) end (of the) wire?

Never count young women (in business) the advice (we have) given above is entirely unnecessary. The good (common sense) and judgment displayed by most (of them) is proverbial, but (to the) few who through thoughtlessness are (in the) habit of subjecting their employers (to these) annoyances, a few hints (of this kind) (will) be useful.

The fact that employers (do not) complain of anything (of this kind) (is not) a proof (that they) are satisfied. Most (of them) dislike exceedingly to find fault (with the) refined and ladylike girls (to their) employ, and naturally (do) so. (Do this) will either bear these annoyances in silence or, (which is) more often the case, conclude (to dismiss) the young woman in fault and hire a young man.

(If all) employers would take the same course as one (of whom) I recently heard, who requested a young lady (in his) employ not (to receive), (at his) office, calls from young lady friends, such suggestions (would) not be necessary. But unfortunately (this is) very seldom the case.

(Do not) men by these remarks (to imply) that young ladies generally (are) not capable as business-like and quite as trustworthy as young men. (On the other hand), the statement (that they) are far more trustworthy than young men has frequently been made by employers. (For this reason), my dear girls, (I want you) (to keep up) your record. (We do not feel responsible) (for the) conduct (of the) young men, but (we must) remember (that the) employment of women (has not) yet (in popular estimation) ceased (to be) an experiment, and (that the) mistakes made by a few (are) not to be applied (to all).

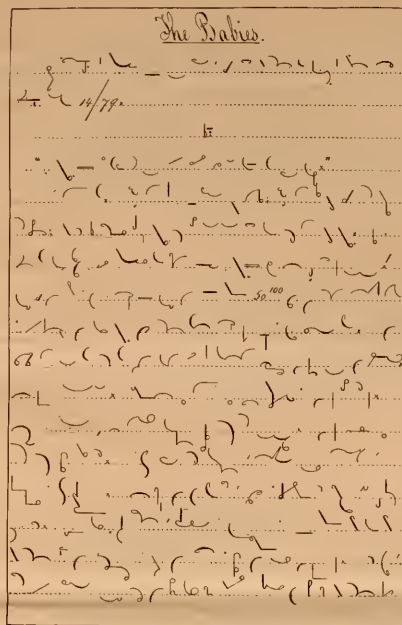
A man who at some time had (in his) employ a giddy girl (who was) (in the) habit of spending her leisure time in chatting with the boys, never became convinced (that this is not) the common habit (of all) women (in business) unless previously (he had) employed one who (had been) of valuable assistance.

(If a) young man (in his) employ proves troublesome or incompetent, he dismisses him and employs another. Women (have not), in popular estimation, reached the heights where they (can) be considered as individuals. (We have) not yet attained (to the) dignity of having our work estimated (as that of) an individual. We still belong (to the) incongruous mass called "women" and must stand and fall together.

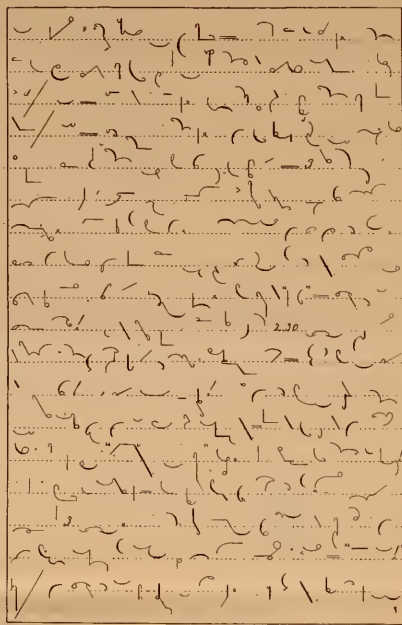
(The) ideal standard of womanhood (has been) raised, when (we have) advanced (to such a) position (that we) may (be) judged as individuals, then the responsibilities which rest upon us will be lighter; but under present conditions, and in every act (of our) lives, let us all remember that on (each of us) rests the responsibility of sustaining the dignity (of all)—Business Woman's Journal.

(A) photographic transcript of the above will be mailed to any subscriber who sends a stamped and addressed envelope to Mrs. H. Packard, 101 East Twenty-third street, New York.

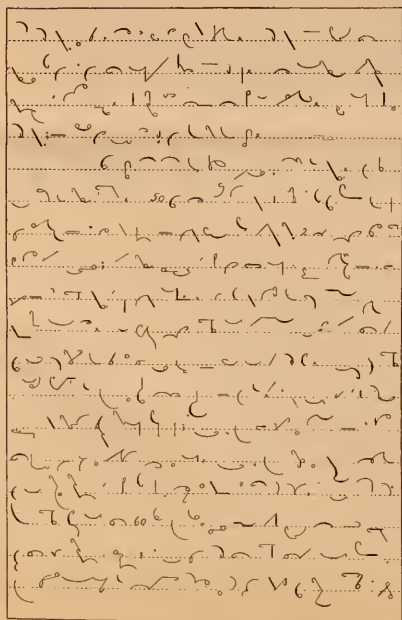
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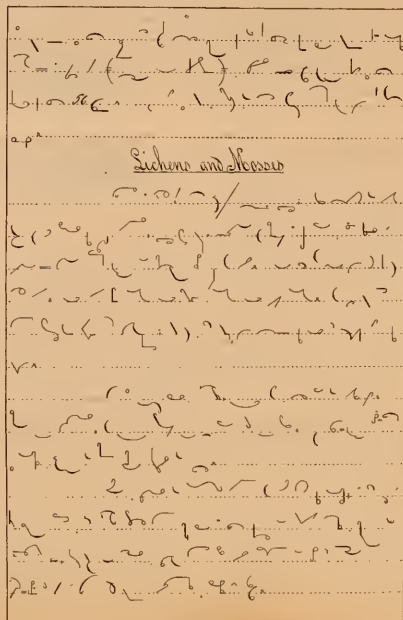
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Methods of Teaching Writing.

How Public School Teachers Get Good Results by Different Processes

EDITOR OF THE JOURNAL:

With reference to the work of "penmanship" in our city, I am pleased to state that we are gradually making progress. This progress is due partly to the earnestness and zeal manifested by the teachers in general, because they understand the importance of good writing, and have realized that children can be taught to acquire an easy, graceful movement along with a reasonably correct form. It has been my experience to notice that the best results in writing have been produced where the teachers have given this subject their careful attention and insisted upon the requisites for good writing, rather than allowing the pupils to write to a careless, don't-care manner.

We begin with children in the first grade, who work with slate and pencil exclusively, on the easy exercises in whole-arm and unarm movement, lead-pencils not being used at all. This practice is kept up till satisfactory results are given. Then they are taught the elements and principles with their combinations. After they have become fully acquainted with these they are given the letters of the alphabet, beginning with the small ones and ending with the capitals. All this is done with careful attention to position, form and movement. This covers the work for one year. The second year they are given pen and ink, and are subjected to the same kind of drill as in the first grade, on practice-paper which is provided for them, but for a less length of time, usually for about two months. Copy-books are then introduced and are used during the remainder of the year, with frequent exercises on practice-paper. The work is similar in all the higher grades. I find that one of the secrets of success is earnestness on the part of the teachers, who are careful that the pupils begin right and maintain the same discipline throughout.

S. J. PROBY,

Superintendent of Writing in the Public Schools of East Saginaw, Mich.

EDITOR OF THE JOURNAL:

There are five school buildings in this city, thirty-two school-teachers and an enrollment of about 1400 pupils. We have a commercial course which extends over a period of two years, during which time classes are taught in book-keeping, shorthand, type-writing, commercial law and political economy. As I represent the entire teaching force in this department it will be readily understood why the greater part of my time is taken from the special work of teaching writing. The afternoon session only, which is a half-hour shorter than the forenoon, is devoted to giving instruction in writing. This enables me to visit all the rooms in the central building, of the fourth to eighth grades inclusive, twice each week, and give a lesson of twenty minutes. Writing is not taught in the high-school room, but those wishing instruction have the privilege of coming into the commercial room for a lesson twice a week. On Friday afternoon one of the branch buildings are visited. The other two are only visited occasionally, as the pupils are all below the fourth grade and do not use pen and ink.

The teachers in charge of rooms where writing is taught are required to teach it on days not taught by me. They receive no special instruction from me for the work, but remain in the room during the time the lesson is being given by me. This room consists of two parts—first, a court drill on tracing or extended movement exercises, special attention being paid to position and movement; second, special attention is given to the formation of some particular letter, word or sentence, owing to the stage of the work, with individual

criticism. The work of this lesson is done on practice-paper from copy on board. The teacher in charge the following day is required to open the lesson with the same movement drill that was given the day before. After using these exercises a few minutes on practice-paper the teacher requires the pupil to write the copy proper in blank writing-books made for this purpose.

As to results, they have been in the main quite satisfactory. Many of the pupils write legibly 30 to 40 words per minute. However, I think much better work could be done had I more time at my disposal for this work. I think the use of pen and ink should begin one or two grades lower at least, and that the high-school pupils should all be required to write during their entire course.

W. H. CARRIER,
Superintendent of Writing in the Public Schools of Adrian, Mich.

EDITOR OF THE JOURNAL:

We commence our work with slate and pencil when the child enters the school. We work with ruled lines, giving the child form and movement command. Children enter our schools at five years of age. It is wonderful how soon their little minds grasp the idea of how to write. Much stress is put upon a correct position of body and hand. At the close of two months they have mastered all the small and capital letters, and can write their reading lessons upon slate without copy.

Second year, pen and ink. A practice-book for small letters is used. During this year they have learned thoroughly all small and capital letters and do sentence work, teachers putting all letters on the blackboard for pupils to copy. In this way every lesson is discussed and all points drawn out. The general work, as well as the copy-books, are examined by me. Once a week I give a lesson in every room in the city. Throughout the schools all of the work is carefully examined and corrected; thereby uniform results are possible and are obtained to a remarkable degree. Movement as well as form is insisted upon. A room of from forty to fifty pupils all moving and in the most perfect position is our daily work. Teachers are

ent, herself an excellent writer.—Eo. JOURNAL.

The following relating to the work of one of the great masters of the penmanship profession is taken from the Washington, D. C., Press:

Prof. H. C. Spencer, of the Washington Business College, has instituted during the present school year a remarkable reform in the method of systematic writing in the public schools. It consists in establishing at the outset of the child's educational life a course of exercise of the muscular system of the body, arms, wrist and fingers that will lead to the most perfect results in all subsequent stages of the educative process. Professor Spencer says that the imperfection of training of the arm and fingers can generally be traced to the first year of school life, and that if

ing it; then the uses of the hand, gently closing the hand, fingers resting on the palm; opening the hand outward, repeating the motion many times; moving the fingers, one at a time; unclosing the large or middle finger, all pupils at once. Then a few minutes' practice in tracing large ovals with the upper end of the pencil in free sweeping motion of the arm, first toward the body, then the reverse; tracing small ovals, then compound ovals like an elongated figure 8; tracing angular formations like letter M, turned formations like letter n, ovals like 0 0 0, loops like l and c.

The practice and development of arm and finger muscles are more important than the mere formation, says the Professor, as he watches the interesting scene.

Mr. Spencer is enthusiastic over the success of the experiment of this radical system thus far, and says that great improvement in the actual writing which follows

Please accept this in token of the highest esteem in which I hold you as an able, building and efficient teacher.
B. F. Williams

By B. F. Williams, Penman, Sacramento, Cal., Business College (Photo-Engraved).

what is called a "bad habit" gets a firm hold of the normal organism of a child in and during a whole first year of school life it is very difficult to correct or reform the habit and repeat correct principles of manual training after eradicating the evil manner of working at the penman's art.

Now, he has volunteered entirely without compensation to do a noble work for the benefit of the schools by commencing at the foundation of the system of public education. How is it being accomplished? Some months ago he assumed the direction of the instruction of the first grade children in the Franklin School Building. Later, about forty-five normal students from the Magruder Building commenced meeting at the Spencerian College rooms for special instruction and drill in the fundamental principles of physical train-

ing drills and tracing is noticeable in all the practice classes.

The result of the course of instruction above described will be the thorough preparation of nearly 80 teachers of first and second year scholars next year by a system of introductory practice, uniform in its purpose, and which can have but one general result, the establishment of correct habits of writing and the cultivation of that wonderful instrument, the human hand, to highly artistic uses. A very important result gained by this system of drill movements is the habit of obedience to command it begets in the class, gradually growing into the character, unconsciously to the pupil, perhaps, but eventually crystallizing, as it were, into a quality conducive to the discipline and good order of a school. That is what the Professor

A B C D E F G H I J K L
M N O P Q R S T U V W X Y Z

By A. J. Zimmerman, Vulparaiso, Ind. (Photo-Engraved).

all zealous, enthusiastic workers in this branch. If we get a teacher who, when she enters our schools, does not like this branch of work, before she has been with us long she will be right to the front, most enthusiastic of all. A pleasant spirit of emulation prevails and each tries to see who will do best in her respective grade. Copies are all put upon blackboard, which seems to be a greater incentive to pupils. They see the work done, which is much better than imitating an engraved copy in a book. We send out beautiful writers from all grades.

JENNIE P. WILLIS,
Writing Superintendent in Public Schools of Winona, Minn.

[Accompanying the above was a batch of specimens showing the work of pupils in all grades. These specimens amply attest the claims of proficiency on the part of pupils made above, and are extremely creditable to the superintendent.

ing to promote the best habits and the most improvement in the practical pursuit of the study of penmanship.

While these students, who are to graduate this year as teachers in the next year's schools, are taking this course of practical instruction, the Professor is giving two similar lessons each week at the Franklin and Webster buildings, where there are about forty other students studying the art and philosophy of teaching, and daily exemplifying the knowledge and ability to impart instruction gained by actual teaching in classes of children from the first to the fourth year.

It would be well to see what Professor Spencer is trying to do with the little boys and girls—the 6 and 7 year olds—in the Franklin Building. The organization of the normal students into a corps of observation as well as demonstration accomplished, the teacher of methods, with a class of fifty first-year pupils seated before her, drills them into concerted movements of the body in uniform time, bending forward, rising to an erect position, movements to the right and left, training the arm to describe a circular sweeping motion, first in a large circle and gradually reduc-

and the bright, painstaking teachers think.

Ideal Writing for Business.

A Critique with a "Journal" Specimen for the Text.

BY DARIUS DABINGTON.

Writing for business purposes should be legible and rapidly executed. With this end in view it is taught without shade and with as few lines as possible without impairing legibility or ease of execution.

NOTE.—See cut on title-page of THE JOURNAL for April, or which it will be necessary to refer to in order to understand the full force of the argument here presented.

For two reasons I seriously object to the sentiment quoted above. First, it is erroneous and ambiguous. Second, it violates its own sentiment.

No one capable of judging will deny that writing for business purposes or for any purpose should be legible. That it should necessarily be rapid or rapidly executed under every and all conditions is a question easily settled by competent judges.

I am aware that speed is a necessary accomplishment in the transaction of business to a marked degree, but to go about about it with utter disregard to everything else is a sin we shall be accused of committing by our children. Is it necessary to have writing one-half the size of copy (referred to) to be legible? I am positive that one-third the size would increase its legibility and I am very positive that it would increase the speed. So we justly conclude that size has a marked influence both on legibility and speed. The larger the writing the less will be the speed and the greater the difficulty in reading the results legible. The larger the writing the more skill is required in production and the greater the time consumed.

For these two reasons, then, we justly conclude that writing should be small and well drawn out to be legible and rapidly written, because the space passed over is less, requiring less time. The movement which produces speed more readily conforms to small than large forms. There is no such thing as speed as applied to the short letters on a scale of one-eighth of an inch. There is no such thing as speed where writing is crowded, making letters like a and v higher than their width, with other letters in proportion.

We object seriously to large writing and

4. Is it possible to write rapidly and have introductory and ending lines as short as found in copy?

5. Is the lopping-off of seemingly superfluous lines advantageous to rapid execution?

6. To the skillful execution, does speed prevent the highest rate of speed?

Krohn, Iowa.

The editor invites comments on the above, the comments to be restricted to three hundred words.

A Tyro Seeks Advice.

THAT THE JOURNAL'S readers may be led to appreciate the showers of interrogative letters which have rained upon me ever since I ceased to pour my soul and salary through the GAZETTE's columns, I have thought it a good idea to publish the following letter, along with a transcript of my reply. It comes from a young man over in Canada, and bears the date of May 4, 1889.

FRANK SCARBOROUGH: A friend of mine who bought a sample copy of the *Magazine* when it was first started told me that if I really wanted first-class advice on penmanship and things I should write to you, inclosing a one-cent stamp to help me fill the bill. He said you would give me all the admonition and capital exercise I would need to pull through the summer on. He also said that since the GAZETTE ceased to monopolize your thinking, you would drain your mental reservoir, he knew your head was fairly bursting with new ideas, and that you would gladly pour them into a hungry mind for the asking.

1. Do you think I can ever master writing sufficiently to teach it?

I hesitate to venture an answer until I will pour from Peirce or Ingers; but as it is I will pour the desired fluid into your mental cask at once.

You can master a good hand in a reasonable time provided you discard the stub pen and use a fine nib, the extract of which I discover about the head-lines of your letter. I like ornament as much as any one, but when a man portrays Cuba and its native enthusiasm on the head-lines of his letters with the sections of a three-cent and of value tobacco I think that carrying letters in art just a trifle beyond the bounds of common decency. You ought to get rid of the stub-pen habit and chew lead-pencil bark as a substitute for the stupefying navy plug.

To replying to your second question, I should say the most objectionable feature I notice in your writing is the ink you use, which smells like a paste-pot on Monday morning. Why don't you use blue ink? You will find it flows better and will prove much more pleasing to your correspondents than the faded concoction you are using. There are a few other minor faults I detect with the aid of a powerful microscope. For instance, your 'c's resemble a conversation standing before you, and your small 'd's remind me of some East India war-ships. I saw in a dime museum some time ago. Your language will be just as strong if you use smaller 'd's. Then your 'v's are a trifle out of shape. The one you use at the beginning of a letter after 't' is a little out of shape. It looks like a piece of tough-skinned sausage when the butcher smites its middle with a dull pen, and the two each turn up and bark at each other. And, again, why do you persist in sharpening your 'a's, causing them to resemble a needle? To look like a needle is fine, but not to look like a needle!

The third question is a hard one to answer. If you glance down the bridge of your nose while writing this way may find the office of a right and left eye in producing exact work is the most movable or stationary? If movable you can use it when occasion demands on the left side of your nasal channel, as you choose to call it, in back-hand writing. I would suggest many more methods of utilizing the war,

Your gullet will no doubt be shocked at the first draught, but keep it up until your system is in order.

A pen artist should not be carnivorous at the present price of beef; such a practice might not affect his nerves, but it would play havoc with the weekly stipend which his mother-in-law sends him for living expenses. If you are going to live in a good farming country, Jerome, I should say feed on pie-plant and pet-chose every time. With the majority of our tribe, especially that branch known as the migratory card, conshellers, rye bread and Milwaukee nectar comes as a boon.

You can get a good muscle and a free-arm movement by mowing millet through the coming summer. After undergoing a free motion with the pen the child-like penholder and Peirce's tracing exercises will be no strangers to you, and you will drift into the work of drawing with unobtrusive modification. Trusting you may follow up my suggestions to the letter, I remain yours calmly.

A. J. SCARBOROUGH.

Points for Penmen.

—The stenographers at Washington have been kept so busy since March 4 that quite a number make seventy dollars a week.

—A fine exhibit of Washington autographic letters are on exhibition at the Centennial Loan Exhibition in the Metropolitan Opera House, New York, recently.

—The idea of an Eastern Penmen's Association suggested in THE JOURNAL ought to take shape at once. The good to be accomplished by such an association cannot be estimated.

—The first thing to be done when the Assistant United States Treasurer enters upon his duties is the counting of all the money in the Sub-Treasury on Wall street. It will take fourteen or twenty-one days to do the work, and when they finish the task they will have handled very close upon two hundred million dollars.



"A Solution of the Race Problem." By G. W. Harman, Penman South's Commercial College, New Orleans (Photo-Engraved).

will hinge another idea later on upon its application to copies.

The pen used in writing determines whether it shall be shaded or unshaded. It is a conceded fact that a coarse pen is preferable to a fine one for general business purposes, and so no shade in the sense of shading is possible. With a coarse pen there is no desire to shade, and hence the result is simply directing what instrument should be used. The end is determined by the means.

It is simply unnecessary to declare that with the least number of lines we get the greatest speed. To the uneducated in chirography the large, bold, hard, as bare of superfluous lines as print, seems awfully attractive and practical; to the skilled penman from the stand-point of business writing it is simply concentrated bosh. Saying one thing and doing another is cause enough for comment.

We can have legibility with a far less number of lines than has ever been proposed, but we cannot get ease and rapidity of execution without writing smaller, without extending the letters and words and without having introductory and ending lines greater length than prescribed by the average printed copy.

QUESTIONS.

1. Must writing be large to be legible?
2. Must writing be large to be rapidly executed?
3. Must writing be crowded to be rapidly executed?

2. What is the most prominent fault in my writing as you see it?

3. Do you think the work which you notice on my nasal hunch in the inclosed tin-type will prove a hindrance or an auxiliary to my progress?

4. How much salary can a penman get who has a deep voice and a full beard?

5. What style of whiskers would you recommend for a young man just entering the field of penmanship—massive mustache chops or clerical side-whiskers?

6. Should I confine myself to a light diet in order to keep my nerves perfectly quiet?

7. Should a pen artist be carnivorous or should he subsist chiefly on pie-plant and pot-chose?

8. How can I best develop both whole-arm and muscular movement? I have several works on physical culture, but I believe you can tell me what to do in shorter words.

Believing you always ready and eager to lend a helping hand to a struggling scribbler, I shall camp at the post-office until your reply arrives.

Yours anxiously,

FERDINAND BENSIDE.

After wading through the above jumble of miscellaneous questions I was not long in conceiving the following stirring and pointed reply:

FRIEND JEROME: Your friend was right in selecting me as your adviser. Had he known how anxious I am to give advice he would have prompted you earlier to take the wise step you so freely take. Now, Jerome, if I don't give the advice that suits you just return it and I will gladly exchange it. Your questions are not hard ones. I have answered the same questions three hundred times within the past six months, so you can readily see how I am often to answer them for the many you inclose. Had you departed from the regulation questions in the slightest degree I would

but knowing it to be a personal matter and very delicate, I would not touch it.

The salary of a penman is not always fixed on the depth of his voice or the width of his beard, but on the extent of his talent and family. The deep voice is a good thing and may prove a power in the open-air sale of goods, crockeries, and corn-bushers should you ever be called to that branch of the business. But a deep voice is not also cultivated to a certain extent, but don't allow them to become so dense as to mar your beauty. No whiskers, however alluring, should be allowed to grow around that month of yours, which indicates the fitness of your pen.

There is no style of beard so well suited to the penman as the flowing chin whiskers. They make an excellent pen-wiper and may be used in extreme cases to erase the black-board. Your chin, Jerome, is not suited to this kind of beard. It does not point at the proper angle; it seems to have struck out toward the horizon for itself, while yours is bound to a full beard on such a chin would interfere with your students while you were near them, and cause the more frequent to call out in derision, "and the winged winds dancing through his horizon."

The clerical side-tufts will suit you, Jerome, and will aid you in securing high school good pay, provided you cultivate a pious spirit and thoughtful brain to match. You had better leave your beard where it is, and let your "cheek" become too concrete to sprout it.

Your diet, Jerome, should be very white while pursuing the study of penmanship; a six-week fast would probably be the best method of quieting your appetite. You can also avoid the habit of taking something of a substantial character into your system three times per day, however, this will prove so great a surprise to your gastric pouch. A mixture of red wine and water will give you a good head. Use the water as a beverage and discard the Canadian lay-run you have heretofore used.

—A curious relic of Revolutionary days is preserved in the Maryland Historical Society. It is a pen-and-ink drawing showing Washington on his death-bed surrounded by doctors. The drawing is a study in the extent of the form of Washington, in a neat cap, is holding a handkerchief to her face. The recumbent form of Washington is touched with blue, and one of the doctors is dressed in green and another has jet-black legs. The perspective is something astonishing. A quaint inscription is appended.

(Continued.)

A Homeric Manuscript of Hare Valine.

The explorer of the Fayum, Mr. Petrie, has discovered a manuscript of the Second Book of the Iliad, written on papyrus in the finest Greek hand, before the rounded uncial or cursive script came into use. This precious document was found rolled up under the head of a mummy which was buried simply in the sand, without the protection of a tomb. It measures apparently one more and a half to four feet in length. The date of the manuscript is about the second or third century. It will be edited by Professor Sayce.

THE PENMAN'S ART JOURNAL should be in the hands of every lover of true progress in the art of penmanship. The long and successful experience of Prof. D. T. Ames in all matters relating to pen art affords a guarantee that his JOURNAL will be in the highest degree meritorious. We consider THE JOURNAL the most penetrating and clearest copy under our notice.—Hobbes' College Journal, La Porte, Ind.

one exception, being teachers of penmanship, excellent penmen, and heads of business colleges. These practical business forms an important part of business training. The exception mentioned was the senior member on the file the "Wilson, Bickens & Co., New York, publishers of Spencerian Penmanship for thirty years. I was curious to know, after such long experience, what Mr. Trince's individual choice would be. He chose simple forms. He writes a quick, orderly hand, without a wasted stroke.

At the Business Educators' Convention held in Minneapolis, Minn., July, 1888, I reported the result of the tabulated preferences of the one hundred and twelve specimens, showing that it was substantially the same as the one reported the previous year based upon fifty. The second report also appeared in the published proceedings of the convention, but I have not fulfilled my promise to furnish it for *THE JOURNAL* until now.

The accompanying plates show the capitals in the order in which they have been selected. To illustrate: The first A, the largest, has been chosen by the greatest number of adepts; while the second, or next in size, has been chosen by next to the highest number; and the third, or smallest size, is the third choice, and so on through the alphabet.

The variety of styles which were submitted to the hundred and twelve persons, from which they selected, were all one size, but we have in this report graded the sizes in order to illustrate to the eye of the reader the relative prominence of the letters in the estimation of the adept penmen.

It will be observed that we have presented the first-choice letters again in a separate alphabet, that there may be no misunderstanding or confusion in regard to them.

At the same time that we submitted the capital letters for expressions of choice, we also submitted the sentence containing all the letters of the alphabet. "John quickly extemporized five tow bags," in three different styles, hence the three forms of small letters. "Partially abbreviated writing," "Abbreviated writing," "Expressions in regard to these styles were as follows: 'Seventy-five persons selected the 'Partially abbreviated writing' their first choice; eighteen persons marked the 'Full form' as their first choice; and fifteen marked the 'Abbreviated writing' as their first choice, while four out of the one hundred and twelve failed to mark either style, probably not understanding what was desired, or then in respect to the connected writing."

It should be explained that in our communications we requested our correspondents to mark their choice submitted "in the order of their preference for business use." And further, that through *THE JOURNAL* we invited all our penmen to send in their opinions, not wishing that any should fail to be represented who felt an interest in the matter.

Four to seven Spencerian styles of each capital letter were submitted from which to make choice.

Henry thanks are hereby tendered to all who have co-operated in securing this consensus of opinion in regard to connected writing, and I trust the results may tend to the common good of the rising generations throughout our country.

HERBERT C. SPENCER.

Washington, D. C.

The Penman's Directory

"At last we have the long-promised 'Penman's Directory,' which comes to us from the pen of Mr. H. C. Spencer, its compiler. It has 16 pages, half size of JOURNAL pages, and a cover. We have not had time to examine it critically, but if the list of penmen is in any degree accurate, the work is valuable. It is an effort that deserves encouragement, and the small price of 10 cents a copy puts it within every one's reach. Among those

who contribute to the make-up of the number are: K. P. Zaner, E. Dewhurst and W. D. Shonalter. The compiler generously acknowledges ad extended him by various penmen in the preparation of the directory, and especially by W. F. Gieseman, the accomplished penman of the C. C. College, Des Moines, Iowa.

Wants to Stir Up the Penmen of the East.

EDITOR OF THE JOURNAL:

The success of the Western Penmen's Association ought to be an incentive to the Eastern brethren to organize an Eastern Penmen's Association.

Penmen of the East, let us join together and keep up the spirit of emulation in our profession. With the many shining lights in our Eastern ranks, the organization of an Eastern association can hardly be regarded as a doubtful experiment.

It would become a potent factor in penmanship affairs here in the East and agitate the great need of reform in teaching penmanship in our public schools.

It would become a potent factor in penmanship affairs here in the East and agitate the great need of reform in teaching penmanship in our public schools.

H. R. OSTRUM.

228 W. Fifty-eighth street, New York.

SCHOOL AND PERSONAL.

—The Shenandoah, Iowa, Post devotes its front page of a recent issue to telling about the teachers of the Western Normal College, that city. Portraits of William N. Cron, superintendent, and O. H. Longwell, principal, are given, together with a description of the building. Our brilliant friend W. J. Kinsley, who has charge of the penmanship department of that institution, comes in for a liberal notice. We learn that he has built up a complete penmanship department with attendance of 316 scholars during the past year.

—The death of Prof. G. A. W. McQuinn, the superintendent, and O. H. Longwell, principal, are given, together with a description of the building. Our brilliant friend W. J. Kinsley, who has charge of the penmanship department of that institution, comes in for a liberal notice. We learn that he has built up a complete penmanship department with attendance of 316 scholars during the past year.

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med by engraved work of some of his pupils.

—We find in the *Sunday Globe*, of Lincoln, Neb., the portrait of a good-looking young man labeled P. F. Rose. Mr. Rose is associated with the veteran penman and teacher D. R. Littlejohn in the conduct of the Lincoln Business College. He is deeply interested in the work of secret fraternities, and takes particular delight in his connection with the Order of America Woodmen.

—Rev. Wm. Lloyd, D.D., talked to the members of the Packard Alumni Association on the evening of May 31, on a "Round Trip Through Norway." The lecture was given in the rooms of Packard's Business College, this city. It was illustrated by stereopticon. The annual exercises of the Packard students and their friends took place on June 1.

The annual graduating exercises of Prof. W. E. Drake's Jersey City Business College occurred at the Academy of Music, that city, on June 6. Rev. J. H. Hurbutt, D.D., delivered the annual address.

—C. W. Leonard, Waterbury, Conn., is having a good success in teaching short-hand by mail. He is also agent for short-hand works of various systems and for general implements used by stenographers and type-writers. From various commendations from his pupils and those who know him we judge that his methods must be of a very superior order.

—A. S. Osborn, who a couple of years ago left the Rochester Business University, where he was long before its secretary, engaged in business college work on his own account at Buffalo, has resumed his old duties at the Williams & Rogers school. Mr. Osborn is one of the most accomplished all-around penmen in the country.

—F. J. Toland, late of Canton, Ill., has opened the Ottawa Business University, Ottawa, Ill., W. G. 2. He is secretary, while Mr. Toland has charge of the department of type-writing and stenography.

—J. H. Tetterton, of Tontomon, Mass., and G. W. Allison, Newark, Ohio, have written some of our last issue respecting that their names be added to the list of special contributors.

—The catalogue of the Canada Business College, Chatham, Ont., has a number of new features. The paper is printed in two colors in English, alternating red and green.

Several attractive flourished specimens are included in the catalogue.

—One of the best college papers that we receive is the *Journal of the College of Commerce*, Philadelphia. It is beautifully printed and contains a large amount of interesting material. The paper is in every respect a credit to the name.

—We have received from the author, Dr. A. Griffiths, a little pamphlet printed on cardboard entitled "Science of Accounts in a Nutshell." So far as we have been able to examine it, the substance of the work is as practical as it is concise.

—We acknowledge the pleasure of an invitation to be present at the commencement exercises of the Brooklyn Preparatory School on June 12.

—The address of Mr. Wananamaker, of President Harrison's Cabinet, to the students of the Spencerian Business College, Washington, on the occasion of their twenty-third annual graduating exercises, held recently, is full of good sound advice to boys and girls who contemplate a business career. Surely no one could read it without breaking on the subject than the man who has built up one of the largest mercantile businesses in the world by the exercise of energy, thrift and the application of true business principles. We may selfishly be glad to quote from Mr. Wananamaker's remarks at another time.

—The annual catalogue of Shaw's Business College, New York, is a credit to the institution. The catalogue bears evidence that the school behind it is in a very prosperous condition.

—Prof. C. S. Chapman, the well-known penman and commercial teacher, who has for several years been in charge of the Des Moines Business College, Des Moines, Iowa, has entered into a business alliance with Prof. C. C. Curtis, as assistant of the Commercial College of Minneapolis and St. Paul. Here is a business college of exceptional character, strong at both ends. Prof. J. B. Duryea, who has been connected with the Iowa Business College for a long time and is one of the most competent penmen and teachers in the West, will be in charge of the Iowa branch.

—The *JOURNAL* has had the pleasure of calls recently from the enterprising proprietor of the Metropolitan Business College, Chicago, Ill., and from the proprietor of the Pacific Business College, Oakland, Cal., who was returning from a trip here to see the new world (the great Paris Exposition being a particularly objective point), and from R. H. Hill, of his way to Europe for an extended pleasure trip.

—The enterprising city of Oskaloosa, Iowa, has been enjoying itself in a "Carnival and Musical Entertainment." Of course the *JOURNAL* is the representative of the force. We learn from the *Saturday Globe* of that city that Miss Barnes, of the above institution, "sang" in the quartette from the Oskaloosa, while Miss Carpenter at the other side of the stage was keeping books for the latest approved methods. The song was composed by the Business College quartette, and sung to the tune "Marching through Georgia, and will sing. The quartette consisted of Miss Barnes, Miss Carpenter, Miss W. McCarrell." To show how thoroughly the Oskaloosa Business College-bred music men were in the way of business, we append a section of the song referred to:

"Yes, and here are business men, each hunting at his trade.
While they are their honored goods upon each hand displayed,
Hardly can they be restrained from making a trade.

All for the boom of Oskaloosa.
"The 'Magnate' with 'Norton's stand,' then came the Raquet's hall;
The 'Golden Eagle' screamed aloud, the 'Fair' snickers 'not a wail';
All the 'sackers' 'd' the town joined in the Old Home sale.
Booming still for Oskaloosa.

"The 'hammers' at the Dowling heard the 'Great Solids' boom, and then the 'Beacons' 'Old Jordan' got a stone and put it away.
But Oskaloosa Business College bravely marches for!
Here is the boom of Oskaloosa."

In other words, there are no insects to speak of browsing on the Oskaloosa Business College music.

THE EDITOR'S CALENDAR.

—The *June Century* has its many literary features. It is a crowd that in its descriptions and historical articles and in its short stories. The "Golden Eagle" screamed aloud, the "Fair" snickers "not a wail"; All the "sackers" "d' the town joined in the Old Home sale.
Booming still for Oskaloosa.

"The 'hammers' at the Dowling heard the 'Great Solids' boom, and then the 'Beacons' 'Old Jordan' got a stone and put it away.
But Oskaloosa Business College bravely marches for!
Here is the boom of Oskaloosa."

In other words, there are no insects to speak of browsing on the Oskaloosa Business College music.

—"Six three" for June gives you a paper of honor to the introduction to a series of papers on "Electricity in the Service of Man," by Prof. C. S. Chapman. The "Golden Eagle" screamed aloud, the "Fair" snickers "not a wail"; All the "sackers" "d' the town joined in the Old Home sale.
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—A clever sketch, showing a lion's head, and cards, comes from C. N. Faulk, of the Sioux City, Iowa, Business College.

—W. S. Chamberlain, penman of the Wilkesbarre, Pa., Business College, sends us a beautifully written letter inclosing cards and flourishes, all of which exhibit a high degree of skill.

—A specimen of writing by George F. Slater, Dunkirk, N. Y., shows great improvement from former specimens submitted, and is noted with pleasure as an encouragement to that striving young penman.

J. W. Jones, Osmans, Ohio, an enthusiastic young scribe, contributes a number of specimens, including two well-executed sets of capitals and some essays in the direction of flourishing.

—Two sets of business capitals of good form come from J. H. Bachtenkircher, of the Princeton, Ind., Normal University. The same penman sends a model letter. Other business capitals, remarkable for their simplicity, come from F. M. Sisson, Newport, R. I.

—That clever young penman, R. M. McCready, Allegheny, Pa., places us under fresh obligations by another batch of card specimens that show great freedom and skill of execution. We have some pretty cards also from L. A. Carter, O'Quino, Texas.

—From C. C. French, penman of Bayless Business College, Dubuque, Iowa, we have two sets of capitals full of strength and poetry of outline.

—E. M. Chartier, the Looe Star penman, contributes an elegant set of variety capitals. These he re-enforces with a brace of flourished specimens that take the honors of all the offerings in that line received during the month. Take him where you will, Chartier is an elegant penman.

—We are indebted to E. O. Gonstead, of Forward, Wis., for some flourished specimens of medium excellence and some very superior cardwork. A. A. Clark, superintendent of writing in the public schools of Cleveland, Ohio, renews his compliments in a dainty bird-flourish. B. F. Williams, Sacramento, Cal., sends a variety of beautiful cards.

—Examples of copy-writing full of grace and dash come to us from the facile pen of P. T. Benton, of the Iowa City Business College. G. A. Holman, Westerly, R. I., a precocious sixteen-year-old, submits various exercises and card examples that show him to be full of the stuff poemen are made of.

—From the Iowa Business College, Des Moines, we have a photograph of a large double bird-flourish, executed by the penman of that institution, J. B. Duryea. The design is very creditable to that particularly clever penman. A handsome engraved bird specimen comes from the penmanship department of the Stockton, Cal., Business College. It is ex-

—F. S. Heath, he of the "Penman's Directory," is represented by sundry harmonious productions in the line of writing. The compliments of F. J. Hahn, a promising fifteen-year-old, who is learning the ways of business at Packard's, are conveyed in a letter notable both for its appropriateness and agreeableness.

—Various connected capitals and movement exercises have been received from the students of J. M. Baldwin, teacher of writing in the public schools of Manistee, Mich. The writers are in the younger grades, 10 and 11 years old, and apparently have a very good command of the *van der Grinten* style.

—A. W. Dakin, Syracuse, N. Y., sends us a very attractive snapple-book showing various grades of his card-writing. He has a truly wonderful command of the pen, and his inventive genius enables him to execute cards in any style that may be preferred by the person ordering. One of his newest conceits is "steel-plate" work, and it would really take an expert to say whether some of these cards, very popular among ladies, were executed with a steel pen or were done on a steel-plate printing.

—An entirely unique book of specimens comes to us from the students of the Capital City Commercial College, Des Moines, Iowa. Every page attests what we have frequently had occasion to say before—that Principal Mehan, of that college, is very fortunate in having the services of W. F. Giesseman as conductor of the students in the penmanship department. The writing of the students is smooth, fluent and graceful. It is the kind of writing that may be read at a glance—just the kind of writing a young man might possess to the highest advantage when starting out in the world to make his living.

number of specimens written, flourished and drawn by his pupils. G. H. Quatrevaux was represented by a creditable copy of the old "Home, Sweet Home" design. E. J. Jacquemont has redrawn with considerable skill one of THE JOURNAL'S prize ornamental designs. Both of these young men send exceptionally well-written letters. Other letters showing penmanship proficiency are from Maggie L. Taylor, J. Hirsch and S. J. Lichtenstein.

—A large number of specimens have been received showing the work of pupils in the public schools of Chillicothe, Ohio. The results of the first year in school (pupils' average age six years), as shown in a number of specimens, are astonishingly clever. The writing is done with pencil, on paper ruled for small letters. The sheets from a single class of a grammar grade (average age 13 years) were written at the last regular examination. The work is uniformly excellent, and we don't wonder that the Chillicothes lay great store to their writing superintendent, Prof. C. W. Slocum.

—Here is another enterprising Western community where the teachers have not "progressed" (as the president of the National Educational Association is reported to have done)




 A B C D
 E F G H
 I J K L

Shaded

May, 1889.

By C. N. Crandle, Penman N. I. Nor.

to that point where they find "no educational significance in penmanship." The city referred to is Winona, Minn., whose intelligent writer superintendent is represented by a communication printed on another page. We have examined a large number of specimens showing the work of pupils in various grades, showing the evolution of the finished writer from the first year enters school. The penmanship shown in the advanced grades is neat and accurate conception of form and a good control of the muscles. One of the most successful penmen in the city is a young man, who, we are informed, is Miss Carrie V. Smith, teacher of penmanship in the Winona State Normal school. She is the author of a series of well arranged and attractive booklets, each a book of instructions that comprehends the subject very intelligently.

—W. Douglas, principal of the commercial department of the Geneva Normal School, Geneva, Ohio, favors us with a number of specimens of the work of his pupils between the ages of 11 and 12. The specimens are Loua D. Martin, Frank Dickinson, Maud J. Massingham, Marie Wilkinson and Maggie E. Austin. M. L. Miner of the Interlake Business College, Lansing, Mich., sends a large number of specimens showing the work of his pupils. The work is uniform and creditable, the best of it being by J. A. Schwab, J. H. Harkins, J. M. Mann, Jennie M. Olds and B. L. Waterbury. Another batch of students' specimens comes from C. French, of Bayless Business Col-

erge, Dubuque, Iowa. The work includes sentences, capitals, figures and brush-marking and exhibits a dattering degree of skill. Ryan's brush-marking is excellent. No. 8 leads on capitals. Among the others represented by good work are Frank Elerlich, H. Clark, Lisette Jungfermann, L. D. Smith, Louis Kliebeostein, D. B. Littlefield, E. R. Ruby and Thomas E. August. In each of these places are referred to a number of specimens showing the work of the Southwestern Business College, Wichita, Kan. Much of this work is of an uncommonly high order, that of W. W. Miller, P. Stoffel, Jr., and J. A. Gurney being particularly noteworthy.

A well-known artist gives some curious information regarding the sources from which the colors one finds in a parrot body are derived. Every quarter of the globe is ransacked for the material—animal, vegetable and mineral—employed in their manufacture. From the cochineal insect are obtained the gorgeous carmine, as well as the crimson, scarlet and purple lakes. Sepia is the inky fluid discharged by the cuttle-fish to render the water opaque for its concealment when attacked. Indian

Neat and beautiful penmanship is very desirable in business correspondence, but it is most important that you should not spell God with a little "g" or codfish with a "k." Ornamental penmanship is good, but it will not take the cuss off if you don't know how to spell.—*Bill Nyc.*

The MS. of the first letter ever written by Mrs. Stowe is preserved among her papers.

It is hard to write on paper without lines, because it is unruly.

Business College proprietors who wish to employ teachers to begin in the fall, and teachers who wish employment, would do well to make their engagements now, while there is a wider field on both sides to choose from. Three dollars pays for an advertisement of this kind (not exceeding three-quarters of an inch) and entitles the advertiser to registration in our Teachers' Employment Bureau without extra charge. We have procured hundreds of situations in this way.

desiring positions in the South should
write to the

CENTRAL TEACHERS' AGENCY,

Box 153,

Birmingham, Ala.,
for full particulars.

WANTED—A first-class man to take charge of *Actual Business Department* in a Commercial College at Buffalo, N. Y. A good penman and one who can teach penmanship preferred. Address, in own handwriting, stating

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care PENMAN'S ART JOURNAL, 202 B'dway, N. Y.

WANTED—A first-class Teacher of Penmanship for the next school year. Must be a good business writer, an experienced and successful teacher and not afraid of hard work. To the right man a good salary will be paid. Address _____ "E" _____ 5-2

WANTED—A first-class Teacher of Penmanship, with about \$1000 cash, to join the subscriber in enlarging a well-established Business College in a flourishing town of 25,000 population. No other Business College in the district. The country growing rapidly, and the location is one of the finest in America. Correspondence confidential. Address "PAB-NEK," care THE JOURNAL, 202 B'way, N. Y. 6-1

TEACHER of Commercial Branches, competent to assume direction of Penmanship Department and perform the duties usually required of a Teacher in a Business College, desires employment. Good references. Willing to begin with small salary where chance of promotion offers. "ENERGY," care THE JOURNAL, 32 Broadway, New York. 6-11

WANTED—A position to teach in some good Business College by a young man of excellent qualities, and who has had several years of experience. Can teach in any department except Shorthand; writes a good hand, but prefers Mathematics. Best of reference as to character, habits, ability, &c., can be given. Address "SIGNOP," Box 244, Atlanta, Ga. 6-1B

POSITION WANTED by a teacher of seven years' experience. First-class penman and book-keeper. Prefer position in Business College. Best references as to character and ability. Address Box 33, Hopkins, Mo. 6-1B

WANTED—A position as Teacher of Commercial Branches by one who can give references. Address C. W., care THE JOURNAL, 202 Broadway, New York. 6-1B

A TEACHER of ten years' experience wants a position in some good school; would prefer to teach Actual Business Practice, Theory of Bookkeeping or Arithmetic.
Address "JONES," care THE JOURNAL, 32 Broadway, N. Y.

WANTED—Position as Principal, Manager or Teacher in a good Business College. Over five years in full charge of office of large, wholesale house. Twelve years as teacher, manager and principal. Literary College graduate; age, 35; good appearance; peunman; teach all subjects embraced in business course; an earnest worker; a combination of qualifications and experience possessed by few; references A1 from business men and educators. Will engage temporarily for July and August.

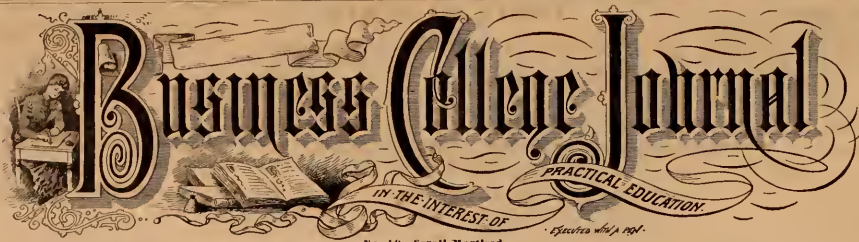
Address "BUSINESS MAN," care D. T. Ames,

WANTED—Position in some good school as Teacher of Book-keeping, Arithmetic and English Branches. Can furnish best of testimonials. Address
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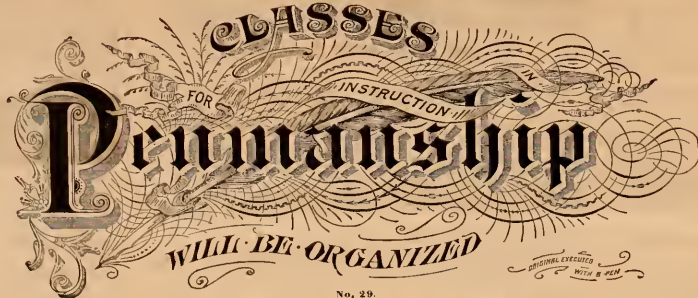
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No. 27.

Business Education
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No. 29.



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Commercial Arithmetic.—Cloth, 275 pages 6½x10 inches. Prices: Retail, \$2.00; Wholesale, \$1.00; Introduction, 75c.

Commercial Law.—Cloth, 310 pages 6½x10 in. Prices: Retail, \$2; Wholesale, \$1; Introduction, 75c.

Civil Government.—Cloth, 200 pages 6½x10 inches. Prices: Retail, \$1.50; Wholesale, 80c.; Introduction, 60c. This book has been prepared to meet the needs of class work in all schools—public or private—in which the study is pursued. Notwithstanding the many excellent books on this subject, most, if not all of them, lack many of the essential features of a good class text book. It is hoped and believed that this book will meet the requirements, in this respect at least. It will come from the press about August 1st, 1889.

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Sample copies of any of the foregoing publications (Civil Government and First Lessons in Bookkeeping after August 1st.), will be mailed postpaid to teachers or school officers at the special introduction price. Specimen pages of the books, together with our catalogue containing testimonials and full particulars regarding them and also regarding our *Three Weeks' Business Penmanship, Complete School Register, College Currency, Commercial Student's Pen*, and other school supplies, will be mailed free to any teacher on application.

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- 6th.—Each book contains four pages of practice paper—one sixth more paper than in the books of any other series—and the paper is the best ever used for copy books.
- 7th.—Business forms are elaborately engraved on steel and printed on tinted paper, rendering them very attractive to the pupil.
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B. F. KELLEY, ASSOCIATE EDITOR.

PENMAN'S GAZETTE.

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NEW YORK, JULY, 1889.

Vol. XIII—No. 7

Lessons in Practical Writing.—No. 4.

BY D. W. HOFF, SUPERINTENDENT OF WRITING IN THE PUBLIC SCHOOLS OF DES MOINES, IOWA.

[These lessons were begun in the April number of THE JOURNAL. Blank numbers 10 cents each.]

Movement.

As intimated in our last, the present article will be devoted chiefly to the discussion of "movement." First, we will undertake to define the various movements employed in the different stages of the pupil's progress, making such distinctions between them as to leave no doubt in the minds of our readers as to the nature and application of each.

Four distinct movements are employed in the execution of juvenile, amateur and professional writing. They are commonly known as "finger," "muscular" or "fore-arm," "combined" and "whole-arm" or "free-arm." The first named is practically only for young children, and the only available one for them. The second and third are each used by intermediate and advanced pupils, and by professionals. The last is properly used for large capitals as embodied in certain classes of professional work and for blackboard writing.

THE "FINGER."

That movement in which the action of the fingers predominates is called "finger movement," but, in reality, it combines the action of the fingers with the lateral sweep of the fore-arm. The fingers shape the letters as the arm conveys the hand from left to right.

THE "MUSCULAR."

The so-called "muscular" movement consists of a combination of forward and backward and rotary rotations of the entire arm, in running combination with lateral fore-arm sweeps. In this the muscles of the upper arm and shoulder are self-active and embody both the propelling force and the shaping power, absolutely no action of the fingers being permitted. The muscles of the fore-arm are semi-passive. They simply rest on the desk, taking no part whatever in the execution except as their tension restrains or liberates motion or as they are forced to move by the action of the muscles in the upper arm. They serve as a sort of regulator or steadying agency. Their flexibility determines to a great extent the force necessary to execution.

THE "COMBINED."

This is a very appropriate name for that movement which unites the two simple movements—the "muscular" and the "finger." Our conception of this movement, in its most practical form, is that for short letters it should contain four-fifths arm vibration and one-fifth finger articulation; for extended letters a one-

third arm vibration and a two-thirds finger reach, while for capitals the proportion would vary according to the form or length of the letter, the arm motion predominating.

THE "FREE-ARM."

The distinction between the "free-arm" and the "muscular" is that in the former case the arm is kept free from the desk, the shoulder instead of the arm-rest serving as the center of motion. This is also called the "whole-arm." But

movements except the "free-arm" is not the action upon this muscular rest very similar in the "combined" movement? What, then, does the name signify? Why not say "finger," "arm," "combined" and "free-arm" movements?

MOVEMENT CULTURE.

The development of skillful movements necessitates clear conceptions of correct form, position and movement, and the establishment of correct position, to the

How a Live Business College Proprietor Helps His Pupils

From the Commercial Educator (J. M. McMan), Des Moines, Iowa.

THE PENMAN'S ART JOURNAL, published by D. T. Ames, 202 Broadway, New York, always good, has been growing in excellence with each succeeding number. The writer has the complete file of this journal with the exception of two numbers, and could scarcely be induced to part with them. When a subscription is taken for THE PENMAN'S ART JOURNAL in our school we feel that we have done the student a valuable service. There are papers and papers; but THE JOURNAL is always welcome.

NO SAY THEY ALL.—The "Ames' Compendium" arrived in good order. Each time I take a look at the book I find something new, and am certain that I will now take a greater interest in pen-work and practice it more.—Louis Kelley, Ligonier, Ind.

The Boy's All Right.—Don't Snub Him

Don't snub a boy because he wears shabby clothes. When Edison, the inventor of the telephone, first entered Boston he wore a pair of yellow linen breeches in the depth of winter. Don't snub a boy because his home is plain and unpretending. Abraham Lincoln's early home was a log cabin. Don't snub a boy because of the ignorance of his parents. Shakespeare, the world's poet, was the son of a man who was unable to write his own name.

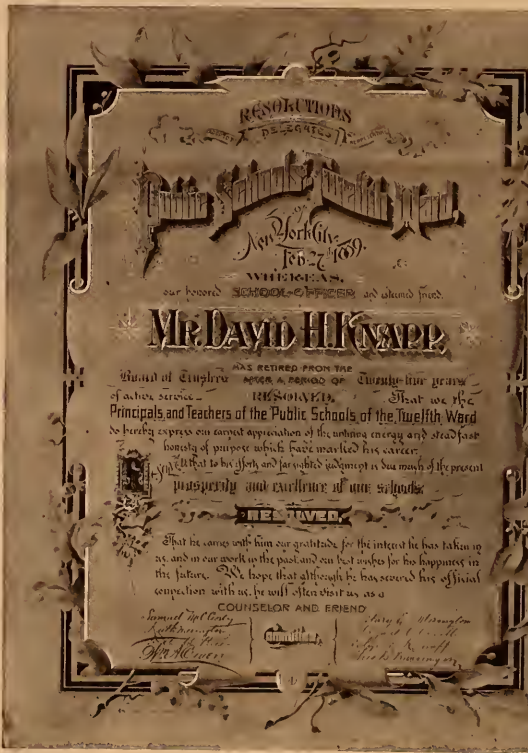
Don't snub a boy because he chooses a humble trade. The author of the "Pilgrim's Progress" was a tinker.

Don't snub a boy because of physical disability. Milton was blind.

Don't snub a boy because of dullness in his studies. Hogarth, the celebrated painter and engraver, was a stupid boy at his books.

Don't snub a boy because he stutters. Demosthenes, the greatest orator of Greece, overcame a harsh and stammering voice.

Don't snub any one. Not alone because some day they may far outstrip you in the race of life, but because it is neither kind, nor right, nor Christian.



The Above is Photo-Engraved by the New Process from a Piece of Engraving Executed in the Office of THE JOURNAL.

why? Does not the whole arm move in both the "muscular" and "combined"? Again, why "muscular" movement? Do we not employ muscular action in all writing movements? Why say "fore-arm" movement? Does not the muscular part of the fore-arm rest in all writing

extent, at least, that when in such position muscles may act with comparative ease and naturalness. Knowing that good position is the indispensable prerequisite to good movement, and that good results can be secured in no other way, our first care is to lay a foundation of position.

THIS PUTS IT RATHER NEATLY.—I want to say a word about Ames' Best Pens. Almost all pens are advertised as the best, so I had come to the conclusion that Ames' Best were highly spoken of and that was all there was in them. I know didn't guess or say it for advertisement that Ames' Best Pens are the best I have ever used. B. Rogers, Principal Northern Michigan Business College, Ishpeming, Mich.

Practical Advice from Brother Wanamaker.

The remarks of Postmaster-General Wanamaker to the graduates of the Spencerian Business College, Washington, D.C., on the recent occasion of the commencement of that institution, are thus reported by the Washington Evening Star:

"My President, ladies and gentlemen: I am grateful for this recognition. It will be an encouraging thing to this hour, after these most beautiful ceremonies, to attempt to make an address to you. I accepted the compliment of this invitation because I wanted to encourage the men and women that are training those who are so soon to take the places of older men and women, and are giving them a better start in life than the fathers of many of them have had.

"It is a great, grand work that is being done by the business colleges of the land, and I am here as a business man to say that and more; that they deserve at the hands of all men strong encouragement for their patience, their wisdom, their practical work.

"One day when old Peter Cooper, the philanthropist of New York, entered the grand building known as the Union, he passed into a room where a painter on a ladder was frescoing the ceiling. Not knowing the white-battered, white-headed old man, the gentlemen scorned, the painter said to him: 'Old man, please hold the ladder for me; it's little shaky.' There stood the splendid old man holding the ladder for the workman while he piled his brushes to the ceiling. The business colleges are holding the ladder. The young people go to the top and do the work. We have experienced, whatever strength these teachers have, they want to give it to these fine fellows and to their beautiful sisters who have life's work before them, and for whom each day in every heart there is a great wish that means more than good-will.

"I am glad to be here to-day and to put on record my confidence in the good work of such a college as this. There are those who believe that the only line of service for business is to become in some measure an apprentice. Not that it is possible in these days to go back to the old system that had to it so much of good, but that in some measure those who have gone before and know the difficulties shall say to the younger brother, 'Come and sit by me and let me teach you. It shall not be so hard for you when you take your place and do little if I can give you a leaf out of my book. You shall learn where the rocks are; you shall catch from my hand the skill to guide the little boat in which you are to sail on to the other shore.

"It is no small matter nowadays to keep up in the great race. Business has come to be such a different thing in these days when ships sail like a deer across the ocean, in these days when everything seems to have swift feet and must be done on the minute. It is trained people that must come to take hold, and unless they have wit, have it about them and have it sharpened, they shall fall to the rear. So it comes to pass that your beautiful college opens its doors; that with your textbooks, your practical teachers, you are leading boys and girls, men and women to go on and out and upward to higher and better work than their fathers were able to do.

"So in my heart, I bless the men and women who, turning their backs to themselves upon business that might give them larger incomes, for the love of education, for the love of their fellow-man, say, 'Go on and out and upward to higher and better work than their fathers were able to do.

"We will be helpful, we will be stepping stones; upon our shoulders you shall rise to greater success than perhaps in your brightest dreams, your sunniest moments, ever dreamed upon your lives."

"I rejoice in what I see here to-day of the interest Washington evinces in such a college. I am glad also to see such a splendid set of young people ready to take their places. I am glad to have the honor to hand them, not a diploma of good-will only, but something that, by their heroism, their courage, their persistence, they have earned, that belongs to them by good right. [Applause.]

"And you, dear friends, are applauding them and not the speaker while I make this statement. [Applause.]

"Life at best is a great struggle. Let us have no other idea of life, of every woman, by kindly words, by encouragement. If you should possess a good art to achieve success, do not put a patent on it. Let me hand it to you and give it to the next one; say to him, 'Pass it on to your brother,' and so let the world be filled with joy and brotherliness and uplifting,

until this great world shall be filled with good-will to man. [Applause.]

"I had the greatest respect for a little boy on a winter day that sat on a street corner rubbing his feet. He had slipped down in passing from the curb, and to the man who came right behind him he said: 'Mister, don't step there; that is where I fell down.' We will say that, marking the places where we slipped, but we will say more: 'Here is the way to get up; take hold of this hand, and this one, and let us help each other.'

"A friend said to me yesterday that in one of these automatic machines where you drop in a nickel to get a piano—or some-

you, and you shall be that much less a man. We can only really get what we deserve to have in this world and the next, and that is my speech to you to-day as your friend. Keep on in the line of earnest endeavor upon which I congratulate you to-day, and you shall find the flowers at your feet, and the music further on, and still higher up the friends to greet you and smile upon you and bless you, and far beyond it all the best of friends to give you welcome, when all this weary world and its work are behind you, a friend who shall say, 'Well done, good and faithful soldier; enter into greater joys and blessed rest.'

*Handsome is as handsome does
Time and tide wait for no man:
To move every letter with patient care.*

By C. E. Weber, Pennant Davenport, Iowa, Business College. (Photo-Engraved.)

thing else—that when they came to open the box they found that some people had put buttons in, and little strips of leather, and stones, and a bit of lead, and a lot of things that were not nickels by any means. I do not know what happened when these articles were dropped into the slot, but this I know, that there did come a day when the machine was opened, when it was found out that somebody had some day proved untrue. They tried to get and maybe did get a prize without the proper pay, but the day came when it was all told out against them.

"To these young people let me say there is but one true way to get things, and that is by paying the right price. By your toil, your faithfulness, your diligence, you

"I salute you as your brother and friend. In the name of your president and faculty as you come to stand before me I shall have the pleasure of laying into your hands what shall be to you not only a sweet memory of these days you have spent together, but an inspiration because of its encouragement. When this is done you shall say: 'I shall do a great deal better—see if I don't, and you help me, and God bless you.'"

TO JOHN GERNER, NEWARK.—You have written us several times inquiring about a former letter you say was sent us. We have endeavored to reach you by mail, but as the letters were returned, owing to imperfect address. We never received



By T. T. Wilson, Quincy, Ill. (Photo-Engraved.)

have won what I shall have the honor to put into your hands. So let it always be. If you try to get things without toil, without honest endeavor, even if you should appear to succeed, it will not be worth anything to you. You will say: 'I obtained this for nothing, and I can get another and another for nothing.' And it will take out of you, besides your self-respect, the spirit of effort, and it will dwarf

the letter you are inquiring about. If you are as careless in addressing your letter to me as in giving your own address we will not wonder at its having gone astray.

Mrs. A. S. Barnes has presented Cornell University with a fine portrait of her husband, the late S. Barnes, for Barnes Hall, which he built for the Cornell Christian Association. The portrait is by a German artist.

Short-hand Department

All matter intended for this department (including short-hand exchanges) should be sent to Mrs. L. H. Parkard, 101 East 23d street, New York.

The Short-Hand Section of the Business Educators' Convention.

The programme of the coming convention of the business educators offers but can comfort to such authors and teachers as desire to exhibit or discuss the merits of various systems of phonography, stenography, short-hand, etc. The subjects to be presented are eminently practical, bearing directly upon the work of the teacher, and if properly handled, as so doubt they will be, under the inspiration of Mr. W. W. Osgood, the chairman, both teachers and learners will receive lasting benefit from their discussion. Type-writing is not neglected, but it is to receive equal attention with short-hand. An hour and a quarter will be devoted to each subject every day, though, type-writing being second on the programme, there is some danger that the enthusiasm of the short-handers will overstep the limit and trespass upon the time assigned to type-writing.

Occasionally there crops out in our correspondence a fear that because the chairman represents a certain system that system will receive more than its share of attention. Oh, no, good friends; we have outgrown such narrowness long ago. What we want is to know how to inspire our pupils and make of them intelligent, practical men and women in the best possible manner in the shortest possible time. Many systems of short-hand have been proved good by the fact that they are successfully employed in business. The one which a teacher is thorough master of is the best for him and his pupils.

Mr. Osgood, in his outline of subjects has not lost sight of the fact that the pupil when he goes out into the business world will have much to learn and many difficulties to overcome. The subject of the last day's discussion—Special advice to a student upon graduation—

- "As to methods of work.
- "As to his relations to his employer.
- "As to the confidential character of the employment.
- "As to making himself necessary to his employer by thoroughly mastering the detail of the business.
- "As to the necessity of keeping lists of peculiar outlines and names in the keep.
- "As to the necessity of special study in particular classes of work.
- "As to books of reference."

Lichens and Mosses.

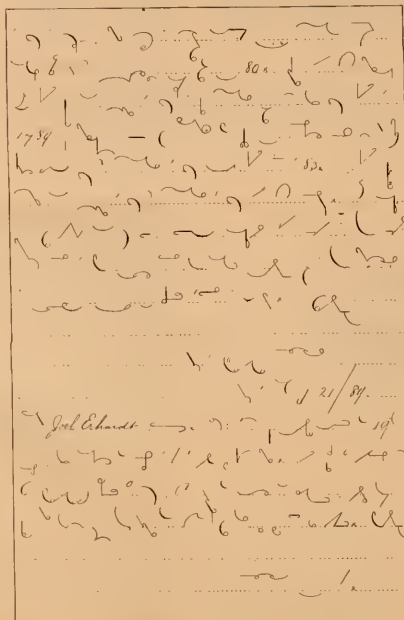
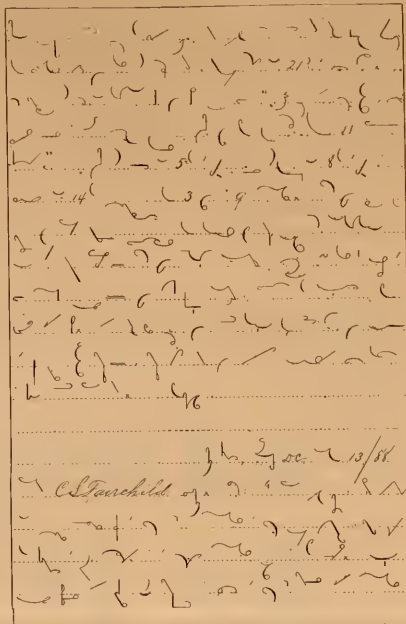
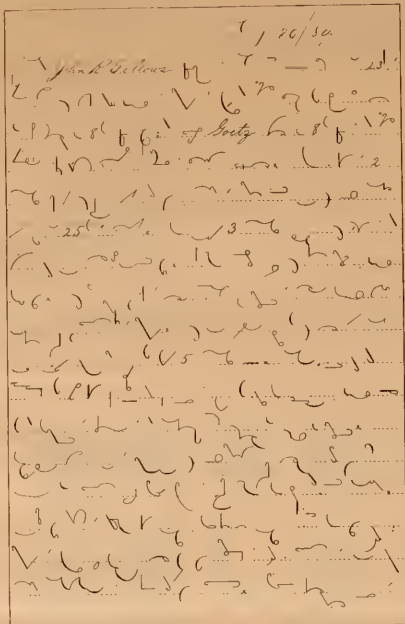
Only one absolutely correct transcription has been received of "Lichens and Mosses," which, by the way, is from Russian, and one of the most exquisite bits of English to be found anywhere. Miss Ellice Culin, of Troy, N. Y., is the successful translator. B. G. Shaller and H. J. Leonard have made almost perfect translations.

"The Teaser," published in the *Short-hand Reporter* in 1883, was also from Russian, who is probably the most difficult author to read, his use of words is so peculiarly his own. A key to "Lichens and Mosses" is given here-with:

What are the most and most? The most, the most creature the first enemy of the truth, yelling with hissed outcries to countless races, creatures full of pity covering with flames and tender honor the sacred disgrace of rain—yelling quiet mages on the trembling stones to touch them quiet. No words that I know of it say that these are these are. None are delicate enough, none perfect enough, none rich enough. They will not be gathered like the flowers for pleasure or for food: but of these the wild will make its nest and the weaver build its pillow.

Yet, as in one sense the blanket, in another they are the most honored of the earth's children. Strong in willingness they neither blanch in the sun nor pines in the deep shadows, constant-hearted, is entrusted the weaving of them. Sharing the stillness of the unimpassioned earth, like the flowers for pleasure or for food, the wild of departing giving under the white hushless blossoms like purified snow, and summer dews on the silver beads—these are the drooping of its crownly gold, far above among the upon the edge of golden-silver, weak reflects the sunsets of a thousand years.

BUSINESS LETTERS.



At the annual convention of the Canadian Short-Hand Society, to be held at Toronto, August 11, a bust of Isaac Pitman will be unveiled with fitting ceremonies. The society extends a cordial invitation to the short-handers of the United States to be present. Among other attractions there will be a type-writer speed contest, open to operators of any machine, for the championship of the world, suitable prizes being offered. Mr. W. W. Perry, the Secretary, says to THE JOURNAL readers: "Take your holiday just then, and come along our way and spend a week in our beautiful city, which has many places of interest, one hundred and eighty-five thousand inhabitants, and the finest climate of any city in America. We have all heating advantages, parks near and far, by rail, by water or tramway cars, with some of the most beautiful drives to be met with anywhere." The programme of the convention will beset to anybody who will address Mr. W. W. Perry, at 139 Major street, Toronto.

The Dennis Duplex Type-writer, upon which Miss Clarke, of Des Moines, Iowa, is said to have written 196 words in one minute, has two centers, enabling the operator to strike two keys at a time. The machine does its own spacing. It is a single-case machine, which is certainly not in its favor. Miss Clarke considers it quite as easy to learn to operate the Dennis as the Remington, and confidently asserts that its speed is 50 per cent. greater. The Dennis is not yet in the market.

The future of short-hand is what the stenographers at the present time make it.

Edison may invent wonderful machines and machines that seem to be possessed of brains, but no machine has yet been manufactured to take the place of brains, and no machine can be manufactured with brains. If such is the case why should the expert stenographer fear the graphophone or the phonograph? As long as there are courts, as long as there are newspapers and as long as there are business offices short-hand writers will be in demand.—College Journal, Iowa City, Iowa.

36,764 Words on a Postal-Card.

In 1881 the editor of an English short-hand publication offered a prize for the postal-card that should contain the greatest number of words written in Isaac Pitman's phonography. Mr. Davidson, who was then short-hand clerk at Peck, Frean & Co.'s cracker manufactory in London, England, placed 32,963 words on the back of a postal-card and carried off the award. This performance, however, has now been eclipsed. Mr. Ford, the editor of the *Short-hand Magazine*, offered recently a valuable prize to whoever might succeed in writing the greatest number of words on a postal-card, his challenge being unexpectedly and successfully taken up on this side of the Atlantic. In that gentleman's own words: "Mr. Sylvanus Jones, of Richmond, Va., took the award with a card containing 36,764 words, and although he has had the advantage of using a card larger than we bargained for, *not anticipating that Americans would compete*, he is far and away before the second, containing 25,990 words only." Mr. Jones is short-hand writer with the Brighthope Railway Company, of Richmond, and used the ordinary international postal-card as sent from England to this country. This is a little larger than the English domestic card, and was preferred by him for that reason, no size or description having been specified by Mr. Ford.—*Phonographic World*.

land department, and give from the special department of penmanship. Principal F. F. Frouitt provided at the exercises.

—E. R. Reeves, who advertises that he has been a teacher of penmanship for twenty years and in charge of the department of penmanship in the Dallas, Texas, public schools for three years past, has been lecturing on "Chirography" in the Lone Star State.

—O. G. Hursen, card writer, has permanently located with a card stand in the K. & M. South Side Museum, Chicago.

—We find in the columns of the *Sixth City, Iowa Journal* a warm commendation of the work accomplished at the Northwestern Business College of that city. Personal mention is made of Principal Davidson and Secretary

—A new catalogue of books on short-hand and kindred subjects, together with other specialties, has come out from

—McCasie, 110 Irving road, West Haverhill, London, N. Y. Besides handling all of the work in the line that are current on the other side of the water, Mr. McCasie offers for sale in the United Kingdom the works of various short-hand authors, together with various periodicals wholly or in part in the short-hand interest. Of course his list includes *THE JOURNAL*, the only periodical published in the world which exemplifies and stands for the modern system.

—*THE JOURNAL* had the pleasure of a call recently from Mr. D. McLachlan, Proprietor of the Canadian Business College, Montreal, Ont., who was on his way to the Paris Exposition. Quite a number of business-college men of which we have heard and others we have not do so before the fall term opens. *THE JOURNAL* was also honored by a call from Mr.

THE EDITOR'S SCRAP-BOOK.

—The most notable contribution to the "Scrap-Book" since the June issue of *THE JOURNAL* was issued comes in the form of a large ornamental design by A. Fullerick, a pupil of A. C. Webb, Nashville, Tenn. The design itself and the manner in which it is worked up would do credit to a much more experienced artist. Mr. Fullerick will be remembered as one of the prize-winners in *THE JOURNAL*'s ornamental penmanship competitions, but for the unusual size of the design we should reproduce it in *THE JOURNAL*.

—From T. T. Wilson, Quincy, Ill., we have a bird flourish of graceful design and good finish. He also sends us some lines of excellent copy-writing.

—G. L. Gullison, whose work has been shown in *THE JOURNAL*, also contributes an elaborate bird design executed in Indian ink. He is quite a promising young pen-writer.

—C. N. Faulk, Sioux City, Iowa, and M. H. McNeill, Flint, Mich., each sends a small bird design worthy of preservation in our "Scrap-Book."

—A large flourish of an antelope in white, after a well-known design, came from W. Arthur Sharflett, South Parker, Dak. J. W. Jones, Omaha, Ohio, also contributes a flourish, as does J. A. Duffy, Eugene, F. R. I. The latter says his great ambition is to be a penman, and he is a penman. He shows a hearty pleased with the lesson on flourishing recently given by Zaner in *THE JOURNAL*. Duffy also submits various written and drawn specimens that show him to be a careful and intelligent worker.

—Every section of the country is fairly well represented this month by the work of card-writers. The best submitted are from E. E.

not the spirit of their masters very nicely. The writing is without shade, simple as to form and as easily read as print.

—The penmanship department of the Barnum, Cal., Business College, of which B. F. Williams, one of *THE JOURNAL*'s prize-winners, is in charge, also contributes a large number of written specimens, which, we are assured, is the every-day work of the pupils. It is very good work, too, notwithstanding the fact that Mr. Williams writes that many of the most proficient pupils have left for their vacation.

—Specimens of common business penmanship is the legend borne by various sheets sent us, showing the writing of pupils of Coleman's Business College, Newark, N. J. And yet, in one sense at least, there is nothing "common" about the writing, which is graceful, fluent and done with a good motion. It shows that W. L. Starkey, who has charge of Mr. Coleman's penmanship department, is a painstaking, intelligent instructor.

—C. L. Kieckhefer, the well-known penman of Chicago, has developed into an artist of no mean pretensions. We have been shown a number of designs engraved from his work which for artistic arrangement and finish it would be difficult to beat.

—To W. A. A. Eric, Iowa.—We have received your specimen. We should be glad to commend them but we can't. You are evidently a good penman. Suppose you try to do some work from your work that you have enthusiasm and industry enough, so we will try a little advice on you. Don't make your letters so sprawling. Don't "sugar" your ink until it looks like swamp muck. Don't waste time drawing such objects as you have labeled a "bird flourish." There is not one stroke of flourishing in the whole thing; it is simply drawn, and very poorly drawn at that. Some of your forms are very well made. They show that if you would

"Vanity Fair," by William Makepeace Thackeray.

"Hypatia," by Charles Kingsley.

"The Mill on the Floss," by George Eliot.

"The Marble Faun," by Nathaniel Hawthorne.

"The Sketch Book," by Washington Irving.

"Les Misérables," by Victor Hugo.

"Wilhelm Meister," by Goethe (Carlyle's translation).

"Don Quixote," by Cervantes.

"Homer's Iliad (Derby's or Chapman's translation).

"Dante's 'Divina Commedia' (Longfellow's translation).

"Milton's 'Paradise Lost,' by Shakespeare's works.

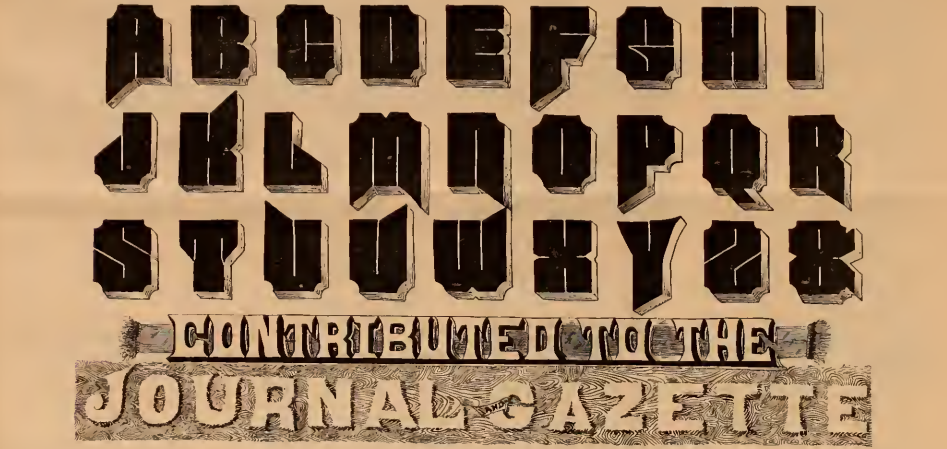
"Shakespeare's poems.

"Longfellow's pastoral works.

"Goethe's 'Faust' (Hayward Taylor's translation).

I have named but 25 authors, but each of these, in his own line of thought and endeavor, stands first in the long roll of immortals. When you have the opportunity to make the acquaintance of such as these, will you waste your time with writers whom you should be ashamed to number among your personal friends?

"Will you go and gossip with your household or your stable boy when you may talk with kings and queens; while this



By C. M. Weiner, South Whitley, Ind. (Photo-Engraved).

C. E. McKee, the well-known short-hand author and teacher, accompanied by Mrs. McKee, who has charge of the short-hand department of Messrs. Clark & Perin's College of Commerce, Buffalo, which, he says, is enjoying unusual prosperity. He has recently issued a complete text-book of his new system, of which we shall speak more specifically at another time.

—This is from the Burlington, Vt., *Citizen*, of June 7: "The Burlington Business College closes this session on Friday. Under the able management of Principal E. G. Evans the college has shown a steady increase in pupils, and it has gained in reputation until it now ranks with the best business colleges in the country. The number of students registered during the past year is 112. The next session will begin the first Monday in September. Mr. C. H. Gardner, a teacher of many years' experience, including six years as principal of an Indiana high school, has already been engaged as an assistant teacher. Burlington, and in fact Vermont, is to be congratulated upon having a leading business college in which its young men can fit themselves for the practical duties of life."

—M. L. Moore, White Rock, Texas, requests that his name be added to the list of specimens exchange.

—Among the passengers of the steamer *Adriatic*, which arrived on the 20th ult., was attached the party from Mr. H. A. Spencer, home-striated from a journey to Ireland, Scotland, England, France, Belgium and Holland. The witness of Old World sights has carved lines of his thirty years' history of schooling, the begins a twenty-seven course of instruction in practical penmanship at a teachers' institute, Jefferson, Ohio, on July 9.

Rogers, North Michigan Business College, Ishpeming, Mich.: W. L. Porter, Rutland, Vt., who also sends a set of capitals and a well-written business letter; N. H. Osborne, Woodland, Cal., Business College; O. G. Hursen, Sioux City, Iowa; J. A. Duffy, Eugene, F. R. I., who runs into the girl embellishments; and M. B. Robinson, Murray, N. C. The latter also favors us with a creditable set of business capitals, a model invoice and various other specimens.

—In mentioning the card-writers above we should have included young G. A. Holman, Westport, R. I., whose work was mentioned in the June issue of *THE JOURNAL*. Fresh contributions received from him strengthen the good opinion we had before expressed. He shows a nervous antipathy for graceful capital embellishments, and if he keeps on at this rate some of our older card-writers "boys" will have to work well to their hearts.

—A specimen of plain business writing worthy of mention bears the name of A. H. Ross, Clarke, Ont.

—Thirteen-year-old Horace Russell, son of Homer Russell, the well-known business college master of Joliet, Ill., favors us with a specimen of his writing. He is in the fourth grade of the Joliet public schools. For one of his age the writing is very well shaped, regular and smooth. It would seem that his teacher, Miss Kate E. Dwyer, knows what she is about.

—A number of ships showing the writing of the pupils of J. D. Brant, Racine, La., have been received. Most of the work is by pupils in the primary grade and is very creditable.

—Gordon & Smith, of the Atchison, Kan., Business College, give us an insight into the work they are doing by submitting a large number of specimens showing pupils work in plain writing and figuring. The pupils have

use a finer pen and one that is flexible, good ink and good paper and devote, say, half an hour a day to careful practice who would develop into a good penman. Suppose you try to do some work from your work that you have enthusiasm and industry enough, so we will try a little advice on you. Don't make your letters so sprawling. Don't "sugar" your ink until it looks like swamp muck. Don't waste time drawing such objects as you have labeled a "bird flourish." There is not one stroke of flourishing in the whole thing; it is simply drawn, and very poorly drawn at that. Some of your forms are very well made. They show that if you would

Books for All the World to Read.

I have before me a list of books—books fashioned by the intellect of god-like men—books which every person who aspires to the rank of teacher or scholar should regard as his inheritance from the master-minds of the ages. If you know these books, or some of them, you know the value of the which is best in the great world of letters. You cannot afford to live in ignorance of them.

Plato's Dialogues (Jorvet's translation).

The Orations of Demosthenes on the Crown.

Macaulay's Essays.

Burke's Orations and Political Essays.

Macaulay's Essays.

Carlyle's Essays.

Webster's Select Speeches.

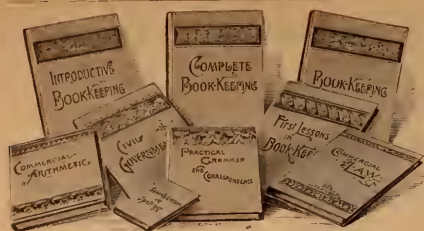
eternal court is open to you, with its society wide as the world, multitudinous as its days; the chosen, the mighty of every place and time? Into that you may enter always; in that you may take fellowship and rank according to your wish; from that, once entered into it, you can never be ousted but by your own fault; by your incoherence of companionship there your inherent aristocracy will be assuredly tested, and the motives with which you strive to take high place in the society of the living measure, as to all the truth and immortality. There are in them, by the place you desire to take in this company of the dead." John Ruskin—"Sesame and Lilies."

Curiosities in Figures.

The digit 9 is the wonder figure. Multiply it by any figure, large or small, and the figures of the product will "add up" one or more separate 9s. Try it.

The nine digits arranged as a number, thus: 123,456,789, and multiplied by 9, equals 1,111,111,101. Now, it will readily be seen that multiplying by 18, 27, 36, 45, 54, &c. (all multiples of 9), is simply multiplying the number 1,111,111,101 by 2, 3, 4, 5, &c., the products being, of course, 2, 3, 4, 5, 6, &c.

Now reverse the order of digits, thus: 987,654,321. This, multiplied by 9, is



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Bookkeeping.—Published in four editions, as follows: **Complete Bookkeeping;** cloth, 225 pages, 8½x12 inches. Prices: Retail, \$2.50; Wholesale, \$1.35; Introduction, \$1.00. **Bookkeeping;** cloth, 175 pages 8½x12 inches. Prices: Retail, \$2.00; Wholesale, \$1.10; Introduction, 75c. **Introductory Bookkeeping;** 115 pages 8½x12 inches. Prices: Retail, \$1.25; Wholesale, 75c.; Introduction, 60c. (The "Bookkeeping" and "Introductory Bookkeeping" editions are abridgements of the "Complete Bookkeeping"; cloth, 100 pages 8½x10 inches. Prices: Retail, 75c.; Wholesale, 50c.; Introduction, 37½c. This is a new work now in preparation, and will come from the press about August 1st, 1889. It is designed more especially for young pupils in common and district schools. The principal part of the book is devoted to single entry, but it contains several sets illustrating the principles of double entry. Each of the editions contains a large number of elegant script illustrations.

Commercial Arithmetic.—Cloth, 275 pages 6½x10 inches. Prices: Retail, \$2.00; Wholesale, \$1.00; Introduction, 75c.

Commercial Law.—Cloth, 310 pages 6½x10 in. Prices: Retail, \$2; Wholesale, \$1; Introduction, 75c.

Civil Government.—Cloth, 200 pages 6½x10 inches. Prices: Retail, \$1.50; Wholesale, 80c.; Introduction, 60c. This book has been prepared to meet the needs of class work in all schools—public or private—in which the study is pursued. Notwithstanding the many excellent books on this subject, most, if not all of them, lack many of the essential features of a good class text book. It is hoped and believed that this book will meet the requirements, in this respect at least. It will come from the press about August 1st, 1889.

Practical Grammar and Correspondence.—Cloth, 100 pages 6½x10 inches. Prices: Retail, 75c.; Wholesale, 50c.; Introduction, 37½c.

Seventy Lessons in Spelling.—Cloth, 130 pages 4x6 inches. Prices: Retail, 30c.; Wholesale, 20c.; Introduction, 15c.

Sample copies of any of the foregoing publications (Civil Government and First Lessons in Bookkeeping after August 1st), will be mailed postpaid to teachers or school officers at the special introduction price. Specimen pages of the books, together with our catalogue containing testimonials and full particulars regarding them and also regarding our *Three Weeks' Business Practice*, *Complete School Register*, *College Currency*, *Commercial Student's Pen*, and other school supplies, will be mailed free to any teacher on application.

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- 3d.—The lateral spacing is uniform, each word filling a given space and no crowding or stretching to secure such results.
- 4th.—Beautifully printed by Lithography! No Cheap Relief Plate Printing!
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- 6th.—Each book contains four pages of practice paper—one sixth more paper than in the books of any other series—and the paper is the best ever used for copy books.
- 7th.—Business forms are elaborately engraved on steel and printed on tinted paper, rendering them very attractive to the pupil.
- 8th.—Very low rates for introduction. They are the cheapest books in America.

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